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Portfolio of Compositions and Technical Commentary

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Portfolio of Compositions and Technical Commentary

Kim B Ashton

Thesis presented in fulfilment of the requirements for the degree of Ph.D. in Music

King's College London, 2013

Abstract

The eight compositions in this portfolio explore how dissimilar or contrasting musical materials can coexist. Rather than creating block forms my intention in general is to mediate between materials, maintaining a sense of musical narrative. At a local level this mediation takes the form of various kinds of transition or juxtaposition, while on a larger scale musical materials return transformed or in altered contexts, often giving rise to flexible ritornello forms.

In *LINES* (for mixed quintet) opposing instrumental pairings rely on gesture and mode to set out contrasting territories, eventually leading to an uneasy truce in the closing processional. In *AXIAL* (for ensemble) delicate murmurings are interleaved with excursions into more vigorous territory; a kind of synthesis is achieved towards the end through layering.

BLACK ASTRIDE AND BLINDING (for ensemble) is characterised by a vigorous and often densely thematic language, in which the use of ritornello is central. Transformed versions of the opening paragraph return obsessively, sometimes interrupted by interludes but often leading organically into new territory. A related process informs *lunatic silver* (for bassoon and piano), in which a recurrent harmonic field acts as a balancing force to periods of increased harmonic or rhythmic activity, while the field itself undergoes agitation and development.

Sumwhyle wyth wodwos (for orchestra) involves binary oppositions, although as ever continuity is as important as rupture. The opposition set out at the beginning between thematic ambiguity and clear statement unfolds alongside a working out of the relationship between the prevailing 6/8 dance topics and more strident material.

In *DOTS* (for recorder consort) the extremely homogenous sound of the ensemble provides a backdrop for an exploration of the relationship between the individual and the collective.

A slightly different approach is in evidence in *Ryokan Songs* (for bass and piano), which sets aphoristic poetic gems by the Zen hermit. While each individual song does not feature strong contrasts, together they provide a multifaceted display of Zen practice – at once unified and diverse.

The text by the Brazilian modernist Haroldo de Campos which is set in *o lótus estala* (for baritone and orchestra) is as direct as Ryokan's poems but far more overtly dramatic. My setting follows the text as it explores the extremes of light and dark, reappearances of the opening's luminous harmonies being interspersed with forays into thicker textures or darker sonorities.

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- | | | |
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King's College London, 17 December 2010

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Lontano, Odaline de la Martinez (cond.), workshop performance

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Consortium5

Nonclassical CD NONCLSS008

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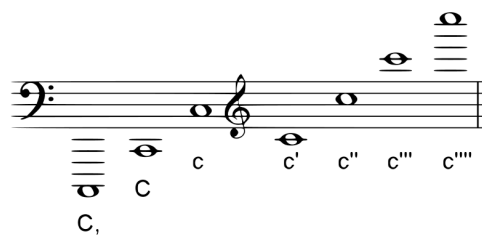
I am indebted to my supervisors Silvina Milstein and George Benjamin for their inspirational musicality and invaluable advice. I would also like to thank my wife Emily for her unstinting support, while thanks also go to my friends and colleagues Ewan Campbell, Edward Nesbit and Stephen Hicks.

Many thanks are due to the performers who have contributed to the recordings in this portfolio: Lontano and Ondaline de la Martinez; Thomas Faulkner and Matthew Fletcher; Consortium5 and NONCLASSICAL; Nina Ashton and Kausikan Rajeshkumar; Geoffrey Paterson and Rosie Burton; Luca Francesconi, The Gulbenkian Foundation and ENOA; The Orchestra of Opera North.

This thesis was made possible by a generous scholarship from the Arts and Humanities Research Council.

Conventions:

Generic note-names are designated by capital letters, while specific note-names follow the Helmholtz system:



III – Technical Commentary

1 – Introduction

The Oxford English Dictionary defines composition as

the action of putting together or combining; the forming (of anything) by combination of various elements [or] parts; the putting (of things) into proper position, order, or relation...

While these definitions do not refer specifically to musical composition, their focus on the action of bringing various elements into relationship with each other in the context of a whole is an accurate description of this portfolio's central concern.

As I experience it, the process of composition involves working out how (or if) the variety of often contrasting materials which present themselves when beginning the composition of a piece can coexist in meaningful ways. While material is frequently discarded during the compositional process, many of the pieces in this portfolio embody this journey to discover the 'proper position, order or relationship' of their constituent parts. Both musical pre-figurations or reminiscences (which create networks of mediating cross-references between musical regions) and more significant reprises – often transformed – play their part.

Although juxtaposition of contrasting materials does occur, in general the pieces in this portfolio are not directly concerned with the kinds of block form found in such pieces as Stravinsky's *Symphonies of Winds* or Birtwistle's *Carmen Arcadiae Mechanicae Perpetuum*; here, the predominance of juxtaposition as the means of musical progression results, for some commentators, in a disintegration of narrative

flow.¹ In contrast, the mediation between dissimilar materials in this portfolio takes place in the context of narrative structures, in which a sense of linear progression is generally maintained. Various kinds of transition tend to prevent ruptures in the musical surface, while the ordering of materials and sections is also of critical importance to the pieces' construction, in contrast with the temporal disturbance found in Stravinsky's music, which according to Taruskin 'often suggests multiple layers of a single unordered moment in time, presented in an arbitrary, nonsignificant sequence'.²

However, block forms do continue to exert a strong influence on my work, particularly via more recent developments in the work of such composers as Boulez, Jonathan Harvey, and Birtwistle. While certain classical formal prototypes (such as the *Formenlehre* sonata) involved a limited degree of contrast in the context of a musical argument whose outcome was to a certain extent predictable, the above mentioned composers explore a high level of musical contrast in 'free' structures in which I see a dialogue between 'strict' block formation and more linear progression. For example, Birtwistle's *Secret Theatre* reimagines the long notes which separated musical blocks in his earlier *Carmen Arcadiae*. Rather than functioning as gaps, signalling interruptions in the musical flow, in *Secret Theatre* the long notes appear variously as moments of hesitation, as elisions between sections, or – most radically –

¹ See Jonathan Kramer, *The Time of Music* (London: Schirmer, 1988), for an exploration of the non-linearity of musical time in *Symphonies of Winds*. The piece has excited a range of analytical approaches, including contributions from Hasty, Rehding, Somfai, van den Toorn, and Straus, amongst others. Edward T. Cone's seminal 'Stravinsky: The Progress of a Method' (*Perspectives of New Music* 1962, 1: 18-26), highlights several kinds of underlying continuity (some more convincing than others), while arguing that synthesis plays a significant role in the piece. Jonathan Cross, in contrast, suggests that the piece 'resists integration... its oppositions make little attempt at reconciliation' (*The Stravinsky Legacy* (Cambridge: CUP: 2005), p.25-26).

² Richard Taruskin, *Stravinsky and the Russian Traditions* (Oxford: OUP, 1996), p.1452.

as part of the extended melodic *cantus* itself. Moreover, the interaction of the ripieno or *continuum* with the concertante *cantus* is often characterised by an independence which results in the overlapping of individual sections of material, strengthening further the sense of an unbroken line even in the presence of otherwise unmediated musical regions.

Harvey's *Bhakti* offers another perspective on this dialogue. As he notes in his introduction to the piece, its twelve movements comprise 'thirty-six subsections [of] twelve types... each one occurs three times'.³ Despite this segmentation, not only are a number of the movements musically continuous, but the development that occurs each time material reappears gives the sense of linear progression through time, particularly in the case of the material which opens the piece. This might be contrasted with Stravinsky's *Symphonies*, where reappearances of material tend to be repeats or simple variations, thus lending the music a sort of timeless or static quality. In addition, in *Bhakti* the recurrent presence of a harmonic field centred on the opening g' helps to strengthen the feeling that the piece's diversity is contained within a greater unity.

Boulez also offers models of how musical fragments or dissimilar musical regions may be brought together in the context of more continuous musical wholes in pieces such as *Sur Incises* and *Memoriale*. Like *Bhakti*, *Memoriale* makes use of a unifying harmonic field which decreases the contrast between diverse musical regions, something reinforced by the piece's scoring in which a small ensemble is dominated throughout by a solo flute. In addition, the similarity of the blocks' lengths (in general the flute can play each block within one breath) prevents the listener from

³ Harvey, *Bhakti* (London: Faber, 1982), p.iii

settling into individual musical regions, thus encouraging a continuous linear understanding; there is a kind of periodicity in the blocks' relationships with each other. Moreover, in the latter half of the piece the horns are given extended countermelodic lines which elide the boundaries between previously discrete sections, giving the music an unceasing flow.

While the pieces in this portfolio are not necessarily closely modelled on these examples, their general approach – drawing on the twin poles of block and linear construction – has been highly influential. In terms of the reappearance of musical regions, which is a frequent theme in the work of the composers discussed, several of my pieces are dominated by particular musical regions which return more or less transformed, giving rise to a kind of flexible 'ritornello'. The level of transformation of these returns is directly related to their position in the musical narrative: while they are often influenced by their musical surrounds, they may also vary significantly as a result of contextual function.

Moreover, in the work of these composers questions of how musical materials relate to each other and to the 'centre' of the music's discourse seem to me to be continually under negotiation, concerns which are at the heart of my own composition. Definitive answers may not be possible or even necessary, but such questions are nevertheless what generates the music's form and its linear or narrative momentum.

A number of subordinate concerns accompany these central preoccupations. There is frequently a strong harmonic thread to the musical argument, as for example in *lunatic silver* or 'Life is like a dewdrop' from the *Ryokan Songs*. Another recurrent concern is the question of how individuals relate to the collective; this is particularly

close to the surface in *LINES*, *DOTS*, and *BLACK ASTRIDE AND BLINDING* and is also in evidence in the orchestral pieces.

Individual chapters deal with each piece in turn, while the epilogue sets out what the pieces share, as well as considering the ways in which their particular focuses have resulted in different approaches to the concerns set out above.

2 – Ryokan Songs

After attaining enlightenment Zen hermit Ryokan (c.1758-1831) left his monastery, returning to the world ‘with bliss-bestowing hands’,⁴ living and sharing his practice with people from all levels of society. His poetry reflects this deep engagement with spiritual practice and with the secular world – be it playing marbles with prostitutes or ball games with children. The poems I set in *Ryokan Songs* (for bass and piano) attracted me because of their simplicity and directness, including when dealing with difficult or painful matters such as loneliness or aging; other poems in contrast are joyful celebrations of nature or friendship. Unlike the other pieces in my portfolio, which are concerned with the development and transformation of materials in the context of extended musical arguments, the *Ryokan Songs* are in general brief and statement-like in character, eschewing extended development; this is in response both to the frieze-like nature of the texts, and to their brevity and simplicity. While individual songs do not necessarily feature strong internal contrasts, the set as a whole reflects the diversity of Ryokan’s life and practice.

i – ‘Zen master Ryokan’

While haiku are characterised by their brevity, Chinese-style poems are generally longer, with a minimum of four lines.⁵ However, this striking Chinese-style poem is unusually short and aphoristic for its genre, matching its arresting tone.

It seemed particularly appropriate to begin the set with this call to attention, which is immediately supported by the piano’s bell-like chords. The quick

⁴ John Stevens (trans.), *One Robe, One Bowl: The Zen Poetry of Ryokan* (New York: Weatherhill, 1977), p.17

⁵ *ibid.*, p.16

declamation of the following text evokes the intensity of the acutely-lived experience, as well as the suddenness of being brought back to attention; this is also the intended effect of the song's extreme brevity. The fermata – especially after the precipitate delivery of the preceding text – at once allows the gesture of the song to register, and encourages us to focus on the piano's sound as it decays. The sole melisma acknowledges the mind's tendency to be drawn into distraction or confusion; however, here focus is retained, as the voice returns to its opening note and the clarity of declamation.

ii – ‘Spring flows gently’

The second poem gently celebrates the arrival of spring. The song contains incipient musical contrast, although the sparkling toccata-like semiquavers of b.11 which provide the contrast primarily serve a simple articulatory function: they precede the poem's second and third lines at bars 11 and 16, subsequently announce the song's brief climax in bars 27-28, and prefigure the end at b.31. This material could be seen to develop from the semiquavers which precede its first appearance, but in comparison to the fragmentation in these bars (9-10), its extended nature sets it apart, while it clearly *stands* apart from the more sustained writing (bar 12 or 17).

Modal regions are also used to articulate the song, starting in an open ‘white-note’ harmonic world (with the addition of F# and C#; the low Eb's offer momentary harmonic disturbance), by the second line (b.12) and particularly the somewhat static central passage (bars 17-21), where the harmony is more flat-side. The opening is recalled in this harmonic region in b.22, but the voice's B[♯] subsequently steers the piano back into the opening white-note mode, as the reprise of voice's first entry renews the song's sense of direction. On a smaller scale this harmonic move is then

repeated, the disturbing low E \flat now supported by B \flat (bars 27-28), before a return to the opening clarity. The voice closes the song by reversing the piano's opening notes: the gently dissonant ip -10 is transformed into a more conclusive ip -14.

iii – ‘We throw a little woollen ball’

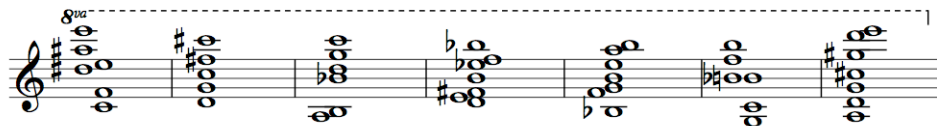
The child's game which is the subject of this poem inspired two levels of play in the music's construction. First, the vocal line's pitch construction, which displays a tendency towards registral fixing. In the first 17 bars, the registers of the opening A/G 9th remain constant, as do those of F and B \natural , while the remaining notes which are repeated (E \natural , B \flat , E \flat) are unfixed. D, which appears only once at the word 'secret', becomes focal in bars 19-21 (where the 'secret' begins to be revealed); in the same passage, the registers of A and G are inverted. The end of this process of 'revealing' is paralleled by the appearance of a new vocal pitch (C, b.22), although harmonically this is not particularly striking as C has been present almost throughout in the piano. However, in b.24 the voice reveals F \sharp and C \sharp , which do come from a more distant harmonic world, and complete an aggregate in the vocal line (the other notes here – C and G \sharp – were each seen only once previously). The piano briefly echoes this arrival: the first of each of the next four paired gestures (bars 24-25) expands the song's opening trichord to a 'full' 7-note quasi-modal sonority, topped by the voice's final C \sharp .

The second region of play is rhythmic, and involves the expansion (or disturbance) of the opening paired gesture. Beginning with the rhythmic hiccup which accompanies the vocal entry, by b.5 the gesture is extended, throwing the metric stress onto the half-beat; in b.10 the weaker second of the pair is harmonically thicker, reversing the previous relationship. After the harmonic and registral

expansion of bars 11-13, in b.14 the opening pattern is reversed in another way, with the shorter second chord now enjoying the metric stress. From b.18, the pattern is fragmented, often working against the voice and abounding in direct analogies with catching, throwing, and dropping.

iv – ‘Soaring birds’

My setting is constructed from four layers which enter and die away in turn, three of which are governed by processes whose inevitability matches that hinted at in the text. The highest isorhythmic layer is the strictest – the opening chords consist of a *talea* of five durations (5, 19, 20, 7, and 15 semiquavers) with a *color* of seven chords. There are five repetitions of the *talea*, while during the sixth (b.23) this layer dies away.



Ex. 1: Seven chord *color* in ‘Soaring birds’

Due to its freer construction the second middle-register layer (b.8) is able to act in counterpoint with the other layers; its general tendency is towards expansion (in dynamic, temporal, and registral terms) leading to b.30’s climax. The third layer (b.14) is by contrast concerned with intervallic contraction, although the linearity of this process is disturbed at two points (between units 3-4 and 7-8):



Ex. 2: Left hand intervallic contraction

Finally the voice enters with an extended cantabile line, offering a human commentary on the preceding implacable natural processes. The first three vocal phrases begin (and the last ends) with closely related shapes; while the central entries are at the same level, overall the voice confirms the song's move from higher to lower registers.

The poem is pellucid and direct, its four independent images being presented with little commentary; similarly, my setting does not attempt to mediate closely between musical layers. However, alongside the overall registral descent and the internal consistency of each layer, two further aspects give the song its shape. The first is the arch which results from the consecutive entries of the musical strands, culminating in bars 20-25, where all four strands are present; this is both the texturally thickest passage, and the fullest in terms of its registral deployment. After the reverse process, the concluding solo voice recalls the texturally thin opening. The middle-register layer binds the song together, providing a kind of running commentary, its free interjections filling the space between the other materials, while lending the central passage a fragmentary continuity.

v – 'Spring birds'

Whilst much of Ryokan's poetry has no internal contrast, 'Spring birds' belongs to the category in which a change in poetic register or voice does occur: after two

contemplative lines, the last shifts into an invitation to drink which (in translation) introduces the first person plural.

My setting makes a further distinction: while certain moments in the voice's opening phrases are informed by birdcall-like gestures (for example the circular shape of 'birds', b.12, the lifted shape of 'song' in bars 13-14, and the precipitate ascent in b.15), the vocal setting of the text up to the word 'song' represents the human response to the 'real' birdcall which has preceded it in the piano. In fact, bars 11-17 could be seen as a shortened reprise of the opening, now as a piano-voice duet. The piano introduction sets up the song's pattern of alternation between periods of harmonic stasis and divergence: opening with a brief canonic texture (interrupted at the end of b.5), the first divergence arrives in bars 7-8 with a sudden shift of register. The subsequent flourishes return us to the opening g" while also preparing for the celebratory 'human' flourishes which characterize the song's second half.

Harmonic stasis can also build tension, as is the case from b.18 where, over an insistent pedal G^b, two pentatonic collections are gradually superimposed. Once both collections are complete, the upwards movement is extended as each hand cycles upwards through a 4-note section of its original collection (b.21-22). Once the upper register is reached, the tension is released by arpeggiatic flourishes, as well as by the sudden inclusion of the bass register, coinciding with the invitation to drink more sake. A pair of descending birdcall gestures in b.29 bring the music down from its exuberant heights to close the song with a brief reminiscence of the opening.

vi – 'Conversation'

Given that most of the piano's material consists of fragments of descending chromatic scale, the conflict between the poem's two viewpoints is articulated less through

contrast between materials or motives than by the pace and dynamic level of their presentation.

Spacing and register play important roles too; the opening chromatic descents (mostly in close positioning) give the music a 'generic' and thus slightly vulgar quality reflecting the discussion of marbles and brothel girls; this vulgarity is reaffirmed by b.3's *fortissimo* descent in parallel tones. The quasi-pentatonic arpeggiations of bars 5 and 9 are similarly banal, though in a different sense, suggesting the seductive orient. These generic materials stand in strong contrast with the passage at b.10 (and b.17) where the chromatic material, now descending in ip 13s, provides a harmonic and registral space in which the voice floats. The piano c#" in b.10 passes initially to the voice's c', continuing down the chromatic before coming to rest on the 12th note (D) in b.12. As well as the sadness and inevitability which chromatic descents have long suggested, here the contextually quick decays of individual notes (resulting from the extremely quiet dynamic and slow tempo) seem to touch on the poem's underlying concern with the transience of existence. In the final descent, the chromatic octave is closed (E \flat to E \flat , bars 17 to 22), although the harmonic context (including E \sharp as well as the low F pedal) resists full conclusion.

vii – 'The wind is fresh'

The only song to make substantial use of a time signature other than 4/4, 'The wind is fresh' is characterized by its prevailing 6/8 meter and dance-like rhythms. Although from the beginning the metric stress regularly shifts position – both within the vocal line and due to the piano's frequently offbeat interjections – there is a consistent stress on the second quaver of each group of three (voice, bars 1, 2, 4, etc). This gives the rhythmic flow an unpredictable flexibility within the triple meter. The first page is a

quasi introduction, presenting only fragments of text (and, particularly in the piano, material), as if the protagonist is humming to himself, or hearing snatches of dance music in the air.

The piano flourishes in b.12 function as a call to attention, announcing the arrival of the poem's first line, at which point the meter briefly stabilises into an unambiguous 6/8 (bars 13-16). The first page's harmonic argument, however, which focussed on the relationship between b (voice, b.2) and c' (piano) is sidestepped at this point, a divergence subsequently echoed on metric and motivic levels in the parenthetic section comprising bars 18-24, where the poet contemplates the moon. In b.20, the piano steps further away from the song's previous territory, transferring the 'moon' material to the extremes of register. Bar 12's call to attention reappears to end this tangent in b.25, while the subsequent virtuosic passage brings the musical argument down from the heights into the register where it began and to the opening's concern with c' against b (b.28). This gives way briefly to the harmonic arrival at bars 34-35, where c' remains – supported both by the f a fifth below and e' in the voice – while B[♯] 'resolves' to B[♭] in the bass (an arrival suggested briefly in b.6, and echoed to end). The voice's virtuosic descent, echoing the piano's, transfers the C/B disagreement down an octave (b.41). After a balancing gesture in the piano in bars 43-44, a grace note figuration (harmonically echoing the left hand's descent in bars 26-27) returns us to the central register to finish.

viii – 'Life is like a dewdrop'

In contrast to the virtuosity of 'Spring birds' and 'The wind is fresh' – and to the opening vulgarity of 'Conversation' – the set's final song returns to the spiritual and emotional core of Ryokan's poetry in a farewell to life. The poem's delicate frailty

finds musical reflection in the fragility of the song's opening material, as well as in a carefully constructed harmonic argument in which sonorities derived from a single mode are inflected and prolonged before eventually achieving a qualified resolution.



Ex. 3: Mode in 'Life is like a dewdrop'

A simple appoggiatura motive (b.6) provides much of the material, and immediately sets up the contested relationship between $e\sharp'/f\sharp'$ and $f\sharp'$. Very often paired with $g\sharp'$, this $f\sharp'$ (mostly fixed in register) is held as a pedal for much of the song and is a central strand in the harmonic argument. After being displaced down an octave in b.7 (and substituted for e' in b.8), $f\sharp'$ is transferred up the octave in b.9, via the upwards movement of the previous bars. This expansion away from the central focus is continued via the reasonably frequent but still 'foreign' $G\flat$ (b.10, RH) through a'' to b'' in b.12 and – after a brief interruption – via the foreign $c\sharp'''$ to $c\sharp'''$ in b.18. Meanwhile, the left hand's $G\flat$ under the vocal entry in bars 11-12 disturbs the $C\sharp$ major harmony implied above. This harmony is momentarily confirmed in b.12 with modal additions. This *ppp* confirmation serves at once to articulate the poem's opening line through harmonic release or arrival, and to prepare harmonically for the end of the song; from this point until b.34, $C\sharp$ only appears briefly in the bass, and these instances (bars 20 and 28) are in higher registers and more ambiguous harmonic contexts.

Acknowledging the potential finality of b.12/13's 'root position' $C\sharp$, in b.14 a fragment of the opening material returns to restart the flow of events. Via several non-modal harmonic inflexions, in b.18 the end-point of the ascent coincides with the

arrival on another 6-note modal sonority. Coinciding with a critical shift in the poem from universal to personal reflection – ‘my years are gone’ – this is closely related to the final sonority. The subsequent bars represent a loss of confidence both harmonically and in terms of musical direction: b.20 strays outside modal territory (E \flat and A \sharp) while the simultaneous loss of the previous directional voice-leading results in a return to the opening material, but now fragmented further by silence.

For the poem’s key last line, the voice appropriates the initial outlining of the piece’s harmonic territory or argument from b.6, transferred down an octave (b.29). Acknowledging this textual and musical crisis, the piano descends in contrary motion to the rare D \natural , a note whose previous appearances had been fleeting, mostly passing quickly to the less rare D \sharp (bars 2, 22 and 24). Indeed, this voice-leading is confirmed in the next chord (b.33) which simultaneously confirms the song’s other harmonic concerns: the F \sharp /G \sharp dyad is restated against F \natural (now in the bass). The A/B dyad which is paired with this chord of harmonic crisis (still in ‘appoggiatura’-release formation) both echoes the opening notes of the vocal line, and foreshadows the voice’s contribution to the final sonority. Finally, the original appoggiatura’s lower F \natural is transferred up the octave, providing some kind of answer to the central F \sharp /F \natural conflict, while C \sharp reappears in the lowest register. This confirmation of the mode’s fundamental pitch takes place, however, in the context of the sustained F \sharp as well as insistent A/B dyad; this harmonic grit sustains the tension and leaves the song’s end open.

3 – LINES

In *LINES* (for mixed quintet) opposing instrumental pairings rely on gesture and mode to set out contrasting territories, eventually leading to an uneasy truce in the closing processional. As well as recalling my initial visual inspiration – I imagined horizontal lines interlocking in different ways as they extended along a page – the piece's title also refers to its means of construction, from the level of phrase and up. 'Line' thus refers both to melodic extension (the material tends to extend itself in additive, exploratory, ways) and to the piece's narrative flow, which may not be specifically goal-based, but which always leads forwards, notwithstanding interruptions, reprises, or periods of stasis. Different kinds of line (square-edged flutes, more mellifluous strings) characterise the melodic construction in the pair of timbrally distinct duets which dominate the piece's first half. In the same way the piece experiments, on the level of the paragraph, with various kinds of 'narrative line' – both continuous and fragmented; directional or static in varying degrees. Introducing the idea of ritornello, the piece's various materials or musical regions are interspersed by reappearances of its opening material (up to bar 7 or 12), which in this case disturb as much as they articulate.

In their opening duet the flute and piccolo are very frequently in rhythmic unison, and this is matched by a use of modality inspired by the opening of Birtwistle's *Secret Theatre*. Ritual, a favourite topic of Birtwistle's, also informs parts of *LINES*, if in a manner less overtly theatrical than in *Secret Theatre*. At the opening, Birtwistle uses an [0,1,2,3,6,7,8,9] collection – i.e. two symmetrically placed chromatic tetrachords – around which the flute moves freely.⁶ Within this 'freedom',

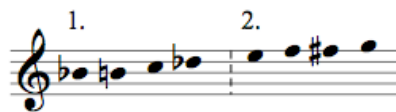
⁶ See Jonathan Cross, *Harrison Birtwistle* (London: Faber, 2000), p.54

Birtwistle creates a sense of direction in two ways. First, the outer extremes of the line converge inwards towards the fermata; second, Birtwistle introduces the notes of the modes gradually, such that the $A^b/A^{\sharp}/B^b/B^{\sharp}$ tetrachord appears only in the bar before the fermata:



Ex. 4: Mode use in *Secret Theatre*

In *LINES*, I not only drew on this use of mode to create movement on the level of the phrase or paragraph, but also – by using complementary sets – to create harmonic distinctions between larger musical regions. Two similarly related tetrachords are used to articulate the opening phrases in the flutes, in general tetrachord 2 being reserved for phrase ends or turning points (bars 3¹, 4-5 and 12; E is little used here). The end of the second flute phrase is an exception, both in its sustained nature, and its continued use of B (part of tetrachord 1); this pic 5, accompanied by the marimba gesture on the 4th beat, becomes thematic.



Ex. 5: Mode at opening of *LINES*

The flutes' pitch construction can also be read in terms of intervals: in the first two bars all but one of their intervals are ics 1 and 2, while $b.3^1$ contains pics 3 and 4. The next five beats return to ics 1 and 2 but finish on pic 5. In other words, the move from one of the mode's tetrachords to the other is matched by a move from ics 1 and 2 to

the relative relaxation of pics 3, 4 and 5. The use of notes foreign to the mode can also create a sense of harmonic movement, as at the local climax (b.18) where the foreign D# appears insistently alongside the modal but rarely used E. This move outside the mode is matched by the flutes' shift from rhythmic homophony to heterophony. The other instruments play several roles in this opening section: they support this pitch hierarchy (bars 3-4, where only modal notes are used), disturb it somewhat (the D# in bars 5-6 slightly destabilising), and suggest alternatives (in bars 12-14 the strings break away with A \flat , D \flat and G#).

This modal play continues at Fig.C, where the focus on the modal but previously avoided note E gives the music a new harmonic colour, thus articulating the beginning of the duet proper. Each phrase at Fig.C returns to the same F/E pic 11 to start, and the phrase lengths are at first similar. Periodic phrasing breaks down between Figures E and F, however, giving way to a single directional line; at the same time, mode use becomes freer, although aiming towards the further-out or foreign G# and A \flat for the high point.

The music in the flutes' opening duet is vigorous with a tendency to move towards the extremes of both dynamic and register (the calmer, more periodic section between Figures C and E is an exception). The frequent outcome is that the energy cannot be sustained, resulting in collapsing lines (bars 13 and 21, echoed at b.39). Figure B – the first telescoped reprise of the opening material – diverts this energy smoothly into something more continuous. A less common solution appears at b.46: although this passage functions as a transition, its immediate impact is of juxtaposition, the vigorous linear flute/string dominated discourse being interrupted cleanly by the homophonic solo marimba.

A counterpart to the flute duet, the second of piece's three sections is dominated by a string duet which alternates sustained writing with aggressive ritual fights or exchanges of material (strings at Fig.H; between strings and flutes at Fig.L). Until shortly before Fig.M, the music is still strongly influenced by mode, even if the new 'complementary' version is used more freely. Transposed to include the previously absent notes, it also avoids certain notes which were focal at the opening (C \sharp particularly).



Ex. 6: Transposed mode (from Fig.F)

Its use is particularly clear in the exchanges of material at Fig.H, where the instruments have one tetrachord as their territory (violin 1st tetrachord, viola 2nd), each stealing an extra note from the other. Through these ritual exchanges, the section as a whole is able to contain the violence of some of its passages into a continuous whole, without the collapses or interruptions that characterised the flute duet.

The one exception to this sense of continuity (b.90) follows a divergence. The passage at b.80 strays into a reference to the opening: without explicitly stating the opening material, it refers to it through pitch and motivic means (the violin remains on the contextually foreign opening c \sharp ", while the viola's material in b.81 draws on b.10). Rather than leading into a proper reprise, however, the sense of dislocation that this engenders results in one of the few moments where the narrative line weakens, giving way to a 'timeless' moment of exploration of the space between A \sharp and C (Fig.K). The juxtaposition at b.90 reasserts the musical flow and pre-empts two important shifts in the piece's language. First, from this point – and particularly after

Fig.O – the music is predominantly tutti (as opposed to duet-plus-accompaniment); second, mode use breaks down. The latter coincides at Fig.M with the appearance of a soundmass-like texture which results from the focus on the intersection of ascending and descending lines at the expense of pitch concerns. Although developing from the material of the ritual exchanges (e.g. bars 67-70; b.90), the extent of the material's sudden expansion causes a crisis answered by Fig.N's reprise.

At first the reprise is truncated, with the flutes reaching their pic 5 within five beats, but the extension of the percussive material (bars 108-112) lends it a weight that it would otherwise lack, and which helps to mark the moment as one of structural importance. The music's subsequent shift into calmer territory is suggested by the 'relaxation' of the flutes' pic 5 (bars 113-116), which is now sustained allowing exploration of the gentler tendencies hitherto passed over in this material. A kind of processional develops, underlaid by an irregularly pulsing B \flat which only dies completely in the last 9 bars; this percussive element, along with the marimba motive in b.116, helps to mediate between the contrasting areas. Similar elisions occur at both ends of the ritornello's final appearance at Fig.Q.

While these interruptions and the subsequent invasion at Fig.S disturb the closing processional's line, at the same time they are essential to the piece's musical logic. Having been characterised by sudden shifts of tone and material up to this point, a wholly unified final section would represent a strong break from the music's prevailing language, while also leaving questions about the function or significance of the vigorous music which preceded unanswered. In other words, while the relationships which obtain between the materials in the final section cannot be described as synthetic, the alternation of different kinds of music (now in the pattern of fast relaxing into slow, including the 'resolution' of the opening material into the

chorale-like closing processional) is intended to fit with the piece's prevailing modes of progression, but to be reasonably conclusive nevertheless. This said, the end does remain tense, due to the shifting instrumental relationships (the marimba takes over the chorale after Fig.T) and to the unresolved and dissonant reappearance of the piece's first note (C) over the otherwise conclusive F#—B pic 5.

4 – DOTS

DOTS (for recorder consort) was written for Consortium5, who were looking for short and dynamic pieces to complete their NONCLASSICAL label CD. The piece takes up one of the central concerns of my chamber music, that of the complex relationship between the individual and the collective, and projects this tension onto an extremely homogenous group of instruments. The consort consists at first only of trebles, with the piece's only substantial timbral contrast provided by a brief appearance of the contrabass. Much of the piece exploits the recorders' ability to create a blended collective sound, with moments of individuality standing out against this backdrop. The piece's title reflects its initially abstract inspiration, referring to the appearance of the score's first few pages which are covered in the small black dots that are semiquavers. However, during rehearsal I surprised myself by using poetic imagery to suggest the piece's atmosphere, which I later worked into a haiku:

Leaves rustle to start.
A low, exotic songbird;
Dancing to finish.

From the initial *fortissimo* articulation, the piece sustains a very limited set of pitches in close positioning, before a gradual expansion in terms of register, dynamics, and articulation styles, as well as pitch content. The three opening pitches are restated almost continuously in the first two bars, though in subtly fluctuating levels since the five instruments share only three (or four) notes. The brief early appearance of D (b.1, semiquavers 9-11 and 13-14) alongside the prevalent B/C/C# also ruffles the surface, while its subsequent disappearance calls the idea of linearity into question.

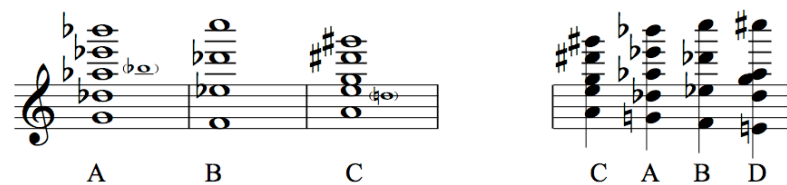
Notes are added gradually, leading to a white-note mode plus C# in b.9. This is subsequently 'dirtied' as the remaining notes appear, though still contained within

an octave. In b.15, however, both the generally smooth nature of the instrumental lines and this contained registral space are exploded. A quasi-canonic texture takes over, using a fully chromatic 14-note point (b.15, Treble 5), statements of which are irregularly interrupted by high notes, creating for the first time a 'two-part texture'. While not far from the opening in method, the chord at the cascading climax (b.19; largely static, though with boundary note variation) is now characterized by regular downwards patterning.

The appearance of the contrabass in the central section creates a more serious rupture in the group's already slightly uneasy homogeneity. As well contrasting in timbre and register, the contrabass moves away from the previous rhythmic unison and constant tutti texture, a move brought into stark relief by the other players' transformation of their previous rhythmic unison into pitch unison. Furthermore, its use of birdsong-like material is at odds with the soundmass nature of what preceded. The introduction of the descant (b.37) both draws on the contrabass's independent material and provides the piece's strongest registral and timbral heterogeneity. The following section (Fig.B) perhaps achieves the clearest balance between collective and individual tendencies, since each part is rhythmically independent but contributes to the overall homogeneity of sound and direction.

The short section at Fig.C mediates between the individuality of the central section's birdsong material and the collective (albeit rhythmically independent) soundmass of Fig.B, setting these tendencies against each other before moving towards rhythmic unison in bars 58-59. Despite one part's frantic bid for independence, these bars serve to introduce the communal homorhythms of the final section.

The main body of this communal dance uses only three chords – a ‘tonic’ chord (A) and two ‘approach’ chords, the boundary notes of which are reached by stepwise movement from the tonic chord. The preliminary chord progression (ABAC) is altered in bars 69-73 (ACAB), in order that the boundary notes lead outwards from b.71 to reach the widest-spaced and climactic chord (D) via three stepwise movements.



Ex. 7: Chords in concluding section of *DOTS*

While chord A is at first reiterated via simple dyadic alternations, the patterning gradually moves towards the cascades in b.67 which have a dance-like quasi-circular nature. The descant’s slight dominance at the top of the texture is reflected in its ‘melodic’ gesture in b.66, where it is set apart by vibrato as well as by register and note-length. However, its otherness remains unthreatening to the group’s singularity of purpose, and it is quickly subsumed into the collective.

5 – BLACK ASTRIDE AND BLINDING

Ted Hughes' poem *Wind*, from which the title of this piece for mixed ensemble is borrowed, uses vigorous language to describe the raging of a violent wind.⁷ The visceral sense of strength and power which the poem exudes directly inspired the assertive vigour which drives *BLACK ASTRIDE AND BLINDING*.

While like many of the other pieces *BLACK ASTRIDE* journeys through contrasting territories, it is also densely thematic in two ways. First, while the piece's basic building blocks are short, vital, often fragmented gestures, these strive to extend into longer lines and phrases, often through repetition or development. Second, following on the inquiry into ritornello begun in *LINES*, all of the piece's different musics return to be reworked, the opening paragraph reappearing most frequently, each time obsessively transformed and re-developed.

The following table shows the piece's tripartite structure, as well as reprises of material. In fact, all of the material apart from that in italics is derived from the opening, while there are often close relationships between this 'free' material and its surrounds (asterisks mark significant inter-sectional 'borrowings'; these tend to involve motivic reworking, as in the bass solo at Fig.I, which extracts and develops material from the wind trio interlude at Fig.F).

⁷ Ted Hughes: *Collected Poems* (London: Faber 2003), p.36

b.1	opening									
A		extension								
b.23			solo (viola)							
C				<i>chords</i>						
D					stasis - 5 ^{ths} + flute					
E						piano				
b.56							bold			
F								<i>trio</i>		
b.78							bold			
b.80						piano				
b.83					stasis - 5 ^{ths} + bassoon					
H					stasis - <i>interlude</i>					
I			solo (bass)					*		
J								<i>whispering</i>		
K									duet (str)	
b.148								<i>whispering</i>		
L									duet (br)	
M				<i>chords</i>						
P	opening									
S				<i>chords</i>						
T								<i>trio</i>		
b.256				<i>chords</i>						
U			solo (picc)					*		
W					stasis - periodic		*			
coda						piano				
X					stasis - periodic		*			
b.300										
b.305		extension								
Z	opening									

Table 1: Structure of *BLACK ASTRIDE AND BLINDING*

The first three bars provide the piece with much of its content, as well as pointing towards how the music will proceed. The pervasive opening [0,1,2] trichord is first stated as F-E-F#-E (trumpet/oboe). This is immediately contradicted by the piano and flute, who leave it open (F-E-F#). The accompanimental dyads are equally important; in bars 2-3 pic 7 (formed by the bass B₁ and the already-sounding f#") rises to a pic 10 (piano LH). With the addition of e' (RH), this pic 7 forms an [0,2,7] collection which echoes that formed in b.1 and subsequently becomes thematic

(Ex.8). Stacked as pic 7s (e'-b'-f#"), it is a vitally important sonority in several of this material's later reworkings, particularly those marked 'stasis' and 'bold' in the table.

The image shows a musical score for the opening bars of the piece 'BLACK'. It consists of a grand staff with a treble and bass clef. The first bar is marked with a '1' above the treble staff. The second bar is marked with '2 - 3' above the treble staff. The third bar is marked with '56 (also at Fig.D)' above the treble staff. Below the staff, there are two trichords: {3,5,10} and {11,4,6}. Below these are two trichords: (0,2,7)_{Tn} and (0,5,7)_{Tn}. A bracket connects these two trichords, with an arrow pointing down to the text 'members of set class [0,2,7]'. To the right of the third bar, the text '[0,2,7] as stack of pic 7s' is written.

Ex. 8: [0,2,7] trichords in opening bars of *BLACK*

While the first 3 bars could be construed as two contradictory or conflicting statements, they could also be interpreted as an introduction to the piece's third utterance, the longer 'melodic' fragment which runs from b.4 to b.5¹, a reading supported much later at the reprise which begins the piece's final third. Such distinctions aside, the opening bars share an inability to extend melodically beyond units of four continuous semiquavers, a challenge that continues to haunt the piece. Although Hughes' windstorm is unrelenting, his use of adjectives such as 'crashing' and 'booming' (which suggest single events) tallied with my imagination of a force that despite its power is only able to express itself in short, vigorous or even violent moves.

The following passage (from b.11) consists almost exclusively of freely antiphonal statements of the chromatic trichord or fragments thereof. Its return at the original level (Fig.B) fails to provide closure, however, partly due to the nature of the accompaniment: the pizzicato explosion detracts from any sense of rhythmic stability.

Moreover, the first of the piece's divergences follows: the rather wild viola solo (b.23), though drawing on the ic 2s of the opening, somewhat breaks away from the fragmentary nature of its discourse – it manages some longer groups, such as that of ten notes in b.24, although with obvious strain. Along with the solo's slightly manic and quickly developing nature, this challenge to the nature of the piece's language almost manages to throw the music off course, with the subsequent block of climactic chords (Fig.C) echoing this interruption on a structural level. Arriving from nowhere, it is not until the end of the middle section at Fig.M that these chords make a significant reappearance, at which point their appearance is transformed in timbre and gesture (although their role is still climactic).

The short moment of calm at Fig.D functions as a counterbalance both to the pace at which the piece has developed thus far, and more locally to the exuberance of the preceding chordal section. It also serves as introduction to the subsequent transformations of the opening: by b.51, the focal e" of the opening has dropped an octave to form the bass of the e'-b'-f#" sonority which characterises the passage from b.56 (marked 'bold' in the table). This registral descent is matched by the phrase-structure at Fig.E, which displays a kind of periodicity not found previously; both of these factors signal a slight drop in intensity.

The oboe gesture in b.63, again derived from the opening's accompaniment, acts as a transition to the wind trio interlude. This material always functions as a transition, even in altered contexts (for example it acts as a transition from the interlude at b.74); this echoes such use in *Symphonies of Winds*, where the transition into Fig.6 only joins the same musical regions once in its four subsequent appearances. The music into which the oboe gesture leads (b.64) is not explicitly derived from the opening, but unlike the viola solo it is a closed unit – framed by this

transitional material – thus acting as a simple interlude, rather than pointing outside the piece.

The next two sections (both identified as ‘stasis’ in the table) together could be seen to close a small arch beginning at Fig.D. In fact, if Fig.C’s ‘chords’ are excluded, and the subsequent bass solo seen as a counterpart to the viola’s, then this arch extends from b.23 to Fig.J. (Echoing this, the opening appears in reverse (‘extension’—‘opening’) to close the whole piece.)

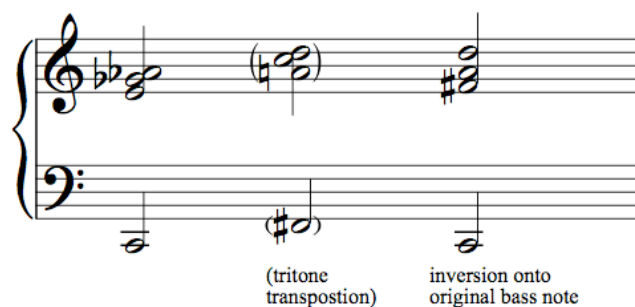
In the first of the sections of ‘stasis’ (b.83), the bassoon solo works against the stability of the sustained pic 7; its precipitate excitement (together with the heights reached by the treble instruments before Fig.H) is balanced by the second, longer period which follows. Harmonically Fig.H is a double relaxation of the thematic pic 7-stack which continues to be referred to via oscillations (the top pic 7 drops to $b\flat'/f'$, while the lower note drops to $d\flat'$, forming a first inversion minor chord). Compared to the previous periods of ‘stasis’ (Fig.D, b.83), this harmonic change, and the lack of harmonic disturbance from a faster moving melodic part, render it quite different. While arguably derived from previous material, it is less thematically driven than an extension of a (fluctuating) harmony. It also contains the piece’s first *cantabile* (oboe and piano, b.103), even if this still proceeds in discrete linear groups or melodic fragments.

The bass solo closes this large formal unit. In part summative, it draws together opening material with material from the ‘free’ interlude at Fig.F, while the idea of gentle chordal accompaniment is drawn from Fig.H. However, the gradual ascent in both solo and accompaniment prevent any sense of closure.

The body of the piece’s shorter middle third alternates ‘whispering’ semiquavers with a pair of duets. Although taken directly from the end of the bass

solo (and making use of a transposed [0,1,2] trichord) the continuity of the viola's murmuring contrasts with the piece's frequent fragmentation, creating the sense of a new beginning. While abrupt and fragmented language returns at Fig.K, mediation is at work, with the cello's long e''' providing a continuity absent at the opening. Secondly, the downward runs (bars 146-148) mediate between the short gestures of the duet and the continuity of the murmuring. This figuration is also used to reach the section's climax, where the violin's use (b.167) is significant: the opening trichord is split between the violin's f''' and g♭''' against the bass E♯. Made possible by the bass's recent scordatura, the parts are able to resolve outwards to pic 4, suggesting an escape route from the trichord's constricted semitonal space.

In between re-articulations of this pic 4, the piano revisits the chords from Fig.C. Although the four-chord progression is now presented straightforwardly, on earlier and later appearances the chords are interspersed with transposed inversions of the kind used to simulate bells in *Boris Godunov*:



Ex.9: Reduction of bell chords, *Boris Gudunov* (Coronation Scene)

At Fig.C, the four-chord progression shown below is repeated four times; on repetition, each of the four chords is followed by increasing numbers of transpositions inverted to have the same bass (or latterly treble) notes, a process which results in the

sense of expansion tempered by tautology (Ex.10; notes shared with the original chords are shown as minims). From Fig.S, transposed inversions alternate freely with the chords at original pitch, in general in order to create contrary motion between outer parts (Ex.11).

b.35/2
original sequence
(ob, bsn, hn, tpt, vla, vc)

(1) (2) (3) (4)

b.37/2 (1) (2) (3) (4) (vln)

b.39 (1) (2) (3) (4) (b.41)

T(2) T(2) T(3) T(7) T(2) T(8) T(2) T(6) T(8) T(10) T(6)

b.41/2 (1)

b.41/4 (2)

b.42/0.5 (3)

b.42/2 (last semiquaver) (4)

T(2) T(8) T(3) T(7) T(8) T(11) T(1) T(7) T(5) T(1) T(6) T(8) T(6) T(7) T(7) T(5) T(3) T(0) T(5)

Ex.10: Chord reduction, Fig.C

The musical score for Ex.11, Fig.S, is a page from a manuscript featuring ten staves for various instruments: Flute (Fl), Oboe (Ob), Bassoon (Bsn), Horn (Hn), Piano (Pno), Violin (Vln), Viola (Vla), Violoncello (Vc), Double Bass (DB), and Piccolo (Picc.). The score is in 3/4 time and begins with a section marked 'senza vib.' (without vibrato) and 'To Picc.' (To Piccolo). The piano part (Pno) is marked 'pp' (pianissimo). The string parts (Vln, Vla, Vc, DB) are marked with 'pizz.' (pizzicato), 'arco' (arco), 'pizz. (spread)', 'p dolce' (piano dolce), and 'sul tasto' (sul tasto). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Below the staves, a series of chord symbols are listed: 1, T(7); 4, T(11); 1, T(0); 2, T(0); 3, T(0); 3, T(1); 1, T(0); 2, T(0).

Ex.11: Chord use, Fig.S

Figure M's arrival on this low E \flat is significant: the 'resolution' of the opening trichord in the bass register disrupts the music's flow, because of its potential finality. After the piano's final chord has died away (b.177-178), the rest of the ensemble can only mimic this chord with sparse staccato in an extended period of harmonic stasis. This spaciousness acts as a counterbalance to the impetuosity of the previous music, but also reflects a loss of confidence in how to proceed, although from b.192 an accelerating process of transition signals a return of momentum as the music is drawn inexorably back towards its opening material.

Although soon more furious than ever, the reprise at Fig.P does show the influence of the preceding spaciousness through small repetitions or insertions of material (see below). Alternatively, it could be argued that these changes result from the structural role that this material is now playing, with the first expansion (b.204) in

particular serving to create more of a sense of arrival (given the incomplete rendering of the opening bars, which now function as lead-up).

Vigorous ♩ = 102

P Vigorous ♩ = 102 (Tempo 1)

Fl

Ob

Bst

Hn

Tpt

Pno

Vln

Vla

Vcl

DB

Ex.12: Opening compared with lengthened reprise (Fig.P)

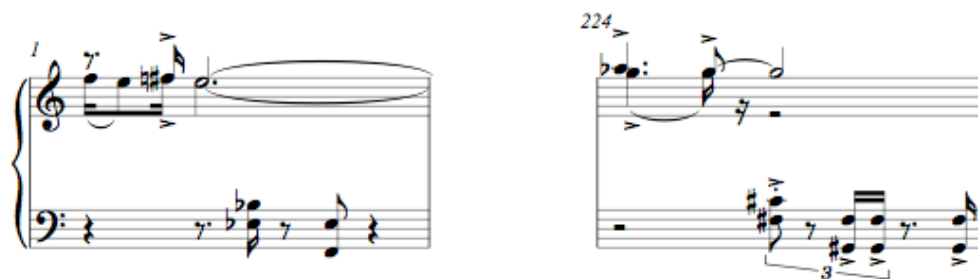
Either way – and although, echoing these changes, the piano's solo is extended by five bars at Fig.Q – any sense of relaxation is eschewed from b.221 in the piece's most furious passage, which draws on a climactic image in Hughes' poem:

The house

Rang like some fine green goblet in the note

That any second would shatter it.⁸

Drawn entirely from the opening, the transposed trichord focuses insistently on g", while the accompanimental pics 7 and 10 eventually settle on the same relationship as at the opening.



Ex.13: Relation of accompaniment to melodic trichord (transposition: T₃)

In bars 225-226 the two trichord transpositions are set against each other as the piece's opening bars are reprised against the rearticulated g". While this gestures towards the incomplete, still accelerating reprise before Fig.P, it also demonstrates the subordination of the opening's harmonic focus to the unrelenting local centre: the trumpet 'resolves' up to g" in b.226. The tension is sustained even through a quasi-arrival point at b.229, with the actual arrival signalled in b.231 by the bassoon/cello gesture. The boundary notes of this 'resolve' the transposed trichord outwards (as at Fig.M); the difference here is that the g" persists against its own resolution (to f#").

⁸ *ibid.*

This f# itself then functions in the context of the untransposed trichord (cello/piano with viola, b.232), resolving outwards as before at Fig.S.

trichord resolves outwards by semitone (echoing Fig.M), G as 'local centre'

explicit statement of transposed trichord 223

'resolution' 231

232

S

260

(piano LH)

opening trichord again resolves outwards by semitone

Ex.14: Climactic trichord use

In this way, this climactic g", which is in some sense dissonant in function, resolves to itself at Fig.S. Subsequent melodic uses of the transposed trichord (violin/flute, Figures S-T) are no longer heard as dissonant, since the consonant bass E \flat grounds the start of each (bars 236, 242, 248); the low E \flat 's reappearance (b.260) signals the beginning of the end.

The coda (from Fig.W) is inspired by the conclusion of Beethoven's Op. 131, in which two quiet bars of invertible counterpoint are looped before a vertiginous accelerando and abrupt *fortissimo* finish. Prior to Fig.W in *BLACK ASTRIDE*, the language is often both fragmented and characterised by a sense of careering forward. For example, despite the elements of harmonic stability at b.83, the music is open-ended, driving forwards without a sense of periodicity. The coda approaches the material of the opening with a new intention: to contextualise the still-fragmented language within a flexibly periodic structure (the units, which are of variable length, each contain two smaller sub-units, as below).

Ex.15: Periodic structures in coda

Echoing the insertions which disturbed the closing processional in *LINES*, this periodicity is twice invaded by reprises of more open-ended material. While the first of these is short-lived (b.296), the second (in a contrast to *LINES*) is terminal: in b.305 the trumpet invades with gestures from the ‘extension’ material, leading into a close if drier-textured reprise of Fig.A.

At the end, against the high b² and f³ (taken from the stack of pic 7s) the horn echoes the piece’s opening; its moves from F to E (bars 318-320) are spread over a 9th in this animated context. The final way out is provided by the bass, in the same ‘resolution’ as at Figures M and R; however, the violence of the accompanimental stabs, along with the ‘unresolved’ piccolo and oboe, give the final bars a breathless power and excitement which prevents a sense of easy conclusion in an echo of the tense and unresolved end of *Wind*:

We watch the fire blazing,

And feel the roots of the house move, but sit on,
Seeing the window tremble to come in,
Hearing the stones cry out under the horizons.⁹

⁹ *ibid.*

6 – lunatic silver

The title of this piece (for bassoon and piano) evokes moonlight while nodding to the age-old belief in the moon's mysterious influence on the human mind. The piece intersperses periods of contemplation with faster, more dynamic music, as though describing a journey through various moonlit regions (pensive; agitated; awestruck; exhilarated). While much of the piece proceeds quietly, as though with held breath, the energy which is mostly held contained finds release in the final orgiastic outburst.

In relation to the other pieces in the portfolio, *lunatic silver* offers a slightly different perspective on the process of mediation between dissimilar materials, due to the presence of a harmonic field which underpins several regions which are otherwise contrasting. Working definitions for the concept of the harmonic field are provided by Osmond-Smith – 'fixed pitch groupings characteristically dominated by one or two intervals'¹⁰ – and Reed Kelly Holmes, who describes them as 'referential sonorities often accompanied by the principle of nontransposition'.¹¹ In *lunatic silver* both these definitions hold: the harmonic field is clearly characterised by certain intervals and generally remains untransposed. Moreover, it acts as a referential sonority which both provides the basis for the musical argument and helps to articulate the form.

While itself subject to transformation as well as more local agitation or embellishment – and while never explicitly stated as such – the field's core is shown below. The presence of two doublings (C# and A) in this abstraction, as well as the relatively small number of pitch classes, set it apart from the kind of configurations generally favoured by Berio and Boulez.

¹⁰ David Osmond-Smith, *Berio* (Oxford: OUP 1991), p.24

¹¹ Holmes, 'Relational Systems and Process in Recent Works of Luciano Berio' (Ph.D. diss., University of Texas, 1981), p.158.



Ex.16: Reduction of harmonic field

The following table sets out the appearances of the harmonic field, alongside those periods when other harmonies replace or diverge from it. Brackets enclose brief areas of contrast within more extended sections.

Presence or influence of harmonic field	Appearances of other harmonies, or harmonic divergences
	Opening to Fig.A
Fig.A – b.25	(Bars 26 – 28)
Bars 29 – 65	
(Bars 87 – 92)	Bars 66 – 86
	b.93 – Fig.G
Fig.G – b.154	
(Bars 162 – 163)	Bars 155 – 161
	(Bars 164 – 169)
Fig.I – b.180	(Bars 180-182)
	Fig.J to end

Table 2: Appearance of harmonic field in *lunatic silver*

Use of the field often elides boundaries between musical regions, as shown below. Subsections within larger sections are shown in bold, while brackets enclose moments

of change within larger sections that are defined more by the harmonic field's presence or absence than contrast in material. Symbols in the central column show reprises or extensions of previous material.

Sections as defined by tempo (or material)	Description (Tempo marking)	Presence of harmonic field
b.1	Explosive	
b.7 <i>(Fig.A)</i>	Suddenly listening	Yes
b.26 <i>(b.29)</i>	Explosive *	Yes
Fig.B	Agitato	Yes
Fig.D	Meno mosso	Yes
b.66	Explosive *	
b.70 <i>(b.87)</i>	Travelling	Yes
Fig.E	'Agitato' °	Yes
b.92	Travelling ¥	
Fig.G	Transfixed	Yes
Fig.H <i>(b.155)</i> <i>(b.162)</i> <i>(b.164)</i> <i>(Fig.I)</i> <i>(b.180)</i> <i>(Fig.J)</i>	Leggiero	Yes
		Yes
		Yes

Table 3: Harmonic field use in relation to formal divisions

Despite the importance that the harmonic field eventually assumes, the piece opens in a harmonically unrelated region, in order that the harmonic field may be revealed at Fig.A as a point of arrival. The opening call to attention is followed by a period of quiet, introverted music concerned with timbre and decay, a pairing which recall the song 'Zen master Ryokan' with its strident opening and subsequent invitation to focussed listening. Much of this opening section (to Fig.B) explores timbral and harmonic differences between bassoon multiphonics and ordinary notes, in general placed adjacently. For example, b.5's multiphonic echoes the bassoon's previous F[♮] and f[♯], and the piano's sustained chord; this is reversed at b.17, the same multiphonic passing to a purer but closely akin piano chord.

Fig.A introduces the first elements of the harmonic field. Aside from the bassoon's B₁ and the piano's g^{#'''}, the motivic fragment at b.20⁴ serves to introduce the field's characteristic [0,4,8] augmented triad sonority. Borrowed from the opening of Ravel's *Ondine*, this sonority seemed particularly appropriate to the piece's evocation of moonlight.

The introduction is closed by a shortened reprise of the opening (b.26), transposed such that the bassoon's final note is the c^{#'} of the harmonic field; together with c^{♯'} this note is at the heart of the bassoon's musical argument throughout the subsequent section. Interspersed with occasional reminiscences (bars 36-38 and 44-45), the body of the passage from Fig.B is characterised by a thematicism of a rather different sort to that in *BLACK ASTRIDE*. Whereas the brittle, dense nature of the writing in *BLACK ASTRIDE* led to unstable and quickly shifting harmony, in *lunatic silver* the free repetition and extension of material takes place within a context of relative harmonic stasis, dominated by the harmonic field. Although the section ends as it began (Fig.D), this could be seen as the arrival point in a process derived from the harmonic field's constituent [0,4,8] collection: at b.51, accompanied by a sudden dynamic shift, the bass jumps up to G, then to e^b in b.54, resulting in increased harmonic/registeral tension. Another such move would arrive at b'; however, because of its register, the reappearance of B₁ at Fig.D feels more like a return than an arrival. The increased rhythmic, harmonic, and dynamic excitement results in a motivic prefiguring of the following section (b.57); this kind of cross-referencing is one of *lunatic silver*'s characteristic means of mediating between materials.

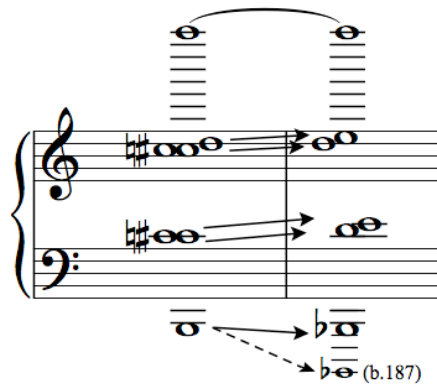
The re-use of the opening call to attention alongside the appearance of new, more harmonically kinetic material at b.70 gives the sense of a new beginning (particularly given the harmonic stasis and generally subdued dynamics of much of

the previous section). The bassoon's line demonstrates another way in which the material in *lunatic silver* extends itself freely: in contrast to the abrupt, contained gestures of *BLACK ASTRIDE*, its use of notes of irregular but similar lengths (triplet quaver to dotted quaver) gives a sense of unceasing forwards motion. At Fig.E this material is brought into close proximity with Fig.B's *Agitato* material in a brief interlude at the new tempo.

Aside from this cross-reference at Fig.E, the section from b.66 is the longest in the piece not derived from or influenced by the harmonic field, which returns at Fig.G (the piece's still heart, comparable to *AXIAL*'s central interlude). A new layer is added to the top of the field at b.131 – the [0,4,8] collection $c''/e'''/g\#'''$ – while in the lower register the field is often extended by D/D# (bars 123, 131, and 139). Alongside the central interruption (b.125), in another cross-reference the descending pic 7 motive in b.134 recalls b.21 while prefiguring its later use (from b.155).

Its low B \flat pointing towards the piece's final harmonic move, Fig.H also transfers the bassoon up an octave from its original focus around c' into its ghostly high register. The dialogue between these two registers – the 'human' middle and the otherworldly higher – provides much of the next passage's mostly suppressed energy. Although in terms of material, tempo and rhythmic movement, the section from Fig.H to the end is a whole, in some senses the passage between Figures H and I mediates between the quiet of the piece's centre and the final furious release of energy. This is partly due to the music's continued focus on decay and resonance, but the piano's continued high tessitura is also significant. While Fig.G is grounded by B $_1$, its sound world is dominated by the piano's upper register, a focus continued after Fig.H. Without bass after the initial B \flat (aside from a brief moment in b.162), it is the return of the bass B \sharp_1 at Fig.I, announcing the return of the full harmonic field, which

releases the tension hitherto kept contained. This tension only increases with the piano's virtuosic figurations. In a possibly inevitable final step, focal elements of the harmonic field 'resolve' outwards at Fig.J, giving way to a breathless celebratory finish in which both instruments span their entire range, eliding the divisions between their 'normal' central registers and their stranger extremes.



Ex.17: 'Resolution' of harmonic field, Fig.J

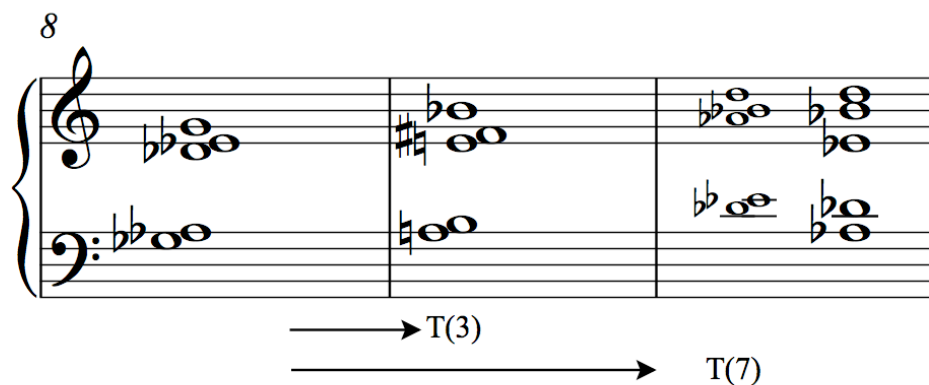
7 – Sumwhyle wyth wodwos

In the Middle English story *Sir Gawain and the Green Knight*, amongst the many perils which the hero encounters are ‘wodwos’ or wild men: Caliban-like figures embodying the wilder and darker sides of human nature. In my imagination alongside such stereotypical characteristics these beings took on other more refined qualities including a certain grace of movement. Thus, after the savage woodwind cries which interrupt the hushed opening, the main body of the piece consists of a set of dances in 6/8 meter. Another concern, shared with moments in *AXIAL*, is the relationship between clear (thematic) ‘statement’ and more ‘ambiguous’ passages.¹²

One such moment begins the piece: in the first 2½ bars, most parts contribute to a harmonically static wash of sound, rather than emerging as individuals. At the end of b.2 harp, clarinet 2 and viola do emerge gently, preparing the ground for the piccolo fanfare which initiates the woodwind’s ip 13s. The stridency of these gestures, and the clarity of the falling melodic (014) shape (E♭ clarinet, bars 5-6) place these bars in the category of statement, in contrast with the opening’s ambiguity. However, these categories are not completely exclusive: the individual gestures of the 2nd clarinet, vibraphone and harp (b.3⁴) are somewhat contradictory (‘ambiguous’) in terms of local contour and rhythm, but together contribute to a collective upbeat. The same is true of bass instruments in b.5, even as they set up the timbral, registral and harmonic (E–B♭) oppositions between treble and bass.

¹² Jonathan Harvey suggests these categories or tendencies in *Circles of Silence* (Lewes: Sylph Editions, 2007), p. 29: ‘There must be clear statement of ideas, and intriguing dissolution of the ideas formed. Statement and ambiguity must *both* be strong. All statement, and the music is tediously obvious; all ambiguity, and the music is irritatingly vague.’ While he subsequently shows their applicability to parameters including form, timbre, harmony, and tempo, my use of the terms focuses on textural and/or thematic clarity.

This stark opposition is restated in bars 7-8, the strings filling the middleground in b.9 only temporarily before taking over the woodwind's material at Fig.A. The latter two of their middle-register chords describe a significant quasi-cadential move: although in fact transpositions of the same [0,1,2,5,7] collection, their deployment stresses semitonal descent, while the third chord's inversion highlights its pic 7 content (A^b to E^b and E^b to B^b):



Ex.18: 'Cadential' chord sequence, bars 8-9

As the treble crumbles at Fig.A the middleground is filled by brass; the d' which they highlight becomes one of the piece's main focuses, its influence extending from here until Fig.H in the first instance.

A brief passage at Fig.B allows the opening drama to settle (the piccolo/violin e''' echoing the woodwind cries), while also introducing the first dance via paired quavers (violin 2 and cello, bars 17-18). Within a largely consistent 6/8, the flexibility of these accompanimental pairs (often falling waltz-like on the weaker beats as well as stressing the stronger) balances the dance topic's elegance against an playful – or perhaps clumsy or primitive – unpredictability.

At Fig.C, the preceding piccolo/violin e''' multiplies into a harmonic cloud which freely echoes the accompaniments' falling figures. This very high

accompaniment provides sonic ambience or context around the middle-register ‘melodic line’, which is often rather simple or static:

Ex.19: Composite melodic line, Fig.C

The bareness of this line (with ‘primitive’ low wind accompaniment) is thus given deeper meaning by its orchestral context, being at once softened and enhanced. The piece’s opening shows this idea of context working horizontally. An early sketch began at b.4; the subsequently added hushed (‘ambiguous’) bars provide a context which enhances the wind’s ferocity, as well as setting up a ‘problem’ for the piece to return to.¹³ The two regions are not, of course, completely divorced from each other: harmonically, for example, the opening E \flat provides the basis for the wind fanfares.

The halting flow of the dance’s first paragraph is partially the result of its phrase structure, which in general alternates longer units with smaller (see above; bars 27-28 are an exception). Many of the units are closed, beginning and/or ending with a melodic d’ (at the local highpoint (b.33) this is transferred up an octave). The dance’s second paragraph (Fig.E) changes this flow: rather than a succession of more-or-less

¹³ See T.W. Adorno, ‘On the Problem of Musical Analysis’ (trans. M. Paddison), *Music Analysis* 1982, 2: 169-187) for a problem-centered view of composition.

closed units, a longer passage leads towards a brief recollection of the strident material. While in b.46 the music seems to take up where it left off before this invasion, the appearance at Fig.G of the horn chords (from b.11) suggests some kind of mediation between regions, something also suggested by the first dance's conclusion: beneath a stable and extended d', cellos and violas play a simplified 'cadential' progression (b.54).

Echoing the 9ths which leapt up from the opening e♭', the second dance begins by bouncing off the first's concluding d'. This sense of responding to what came before also informs the music's lighter and freer flowing nature; the scoring – flute and viola duets – supports this shift into more delicate territory. In the absence of the paired-quaver accompaniment, and given the increased metrical flexibility, the sense of dance is mostly generated in 6/8 bars where flowing semiquavers delineate the meter (e.g. b.58, where the paired subdivisions of the semiquavers stress the quaver beats, leading to the second dotted crotchet beat). The lead up to Fig.K confirms this section's interlude-like nature: neither exactly akin to the first dance nor significantly contrasting, it began without a particular dramatic impetus. Furthermore, its conclusion echoes the first dance's, the 'cadence harmony' reappearing in upper strings and woodwind.

The subsequent passage (Figures K to N) is characterised by a counterpoint between its overall descent and its thematic foreground, which consists of faster moving fragments which fail to cohere into the kinds of line found previously. The section could be seen as the third part of a progression from the communality of the first dance, in which the whole orchestra participated, through the second dance with its focus on specific instrumental timbres, to this freer individuality where the communal sense of dance is absent. The expectant hush which follows (from Fig.N)

thus acts as a period of communal regrouping. The haziness is clarified before long, the oboe transferring the brass B \flat up to b \flat " (b.103), providing harmonic and timbral definition. This spacing echoes the 'primitive' natural harmonic sonority which opens Grisey's *Partiels*, particularly when the horn provides the sixth harmonic (b.109). Although the energy increases at Fig.P as a result of the horn's transfer of the central d' to d", the whirls of activity still essentially prolong the same harmony.

Figure R's harmonic denouement (in fact the tritone is simply 'transposed' up a tritone) both releases the tension that this sustained harmony had generated, and coincides with a reprise of the opening's strident music. As opposed to the somewhat static, expository nature of its first presentation, where it was set up against the more ambiguous opening, here it is continuous and mobile. Furthermore, as it leads into Fig.S the material begins to mutate into the hazier opening music, which is reprised in b.144 midway through a five-bar diminuendo, thus eliding what was previously a binary opposition.

Reversing b.4's initiatory 9th jumps, the last section (Fig.T) returns the discourse from the focus of the previous pas sage (e \flat "") to the central d' for a brief reprise of the first dance, closed by a darker inversion of the cadential progression (Ex.20). The second dance also reappears briefly (Fig.U), with the continuing violin descant a mediating influence.

155

156

(semitonal descents)

E \flat replaces A \flat (now also in descant) as bass

Ex.20: Reworking of cadential progression

The coda (Fig.V) presents another perhaps unexpected aspect of the wild man's experience. The piece ends on a note of grief, perhaps for something lost: the upwards *ip* 13s of the opening's strident material (here substantially transformed) become descending *ic* 1s (oboe, echoed by bassoon at Fig.W). These descending *ic* 1s also have the effect of neutralising the material's *B \flat /E* opposition, 'resolving' it into *pic* 5. The final bars end with a gentle upsurge of energy, closing the piece with a reprise of the original cadential progression.

8 – o lótus estala

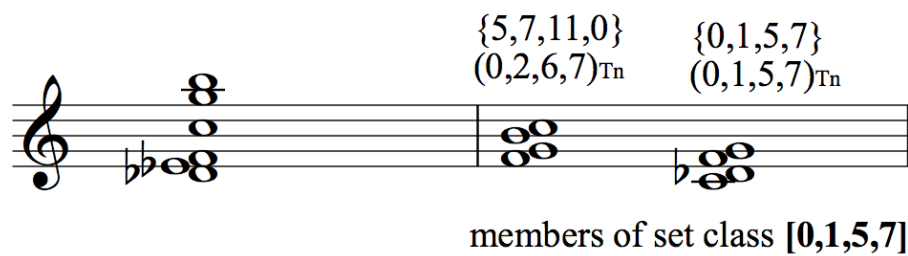
Brazilian modernist Haroldo de Campos describes his 1979 poem *Esboços para uma nékuia* as ‘[opposing] moments of infernal descent [with] paradisiacal moments of ecstatic epiphany’.¹⁴ Making use of ‘open form text’ (an approach characterised by syntactic and formal experimentation¹⁵), short fragments – sometimes single words, sometimes short phrases – are placed freely on the page, with ample space between them. One of the attractive features of open form poems is the interpretative freedom that they offer, as Harriet Tarlo notes: ‘we find [an] opportunity to be a creative (or, in Roland Barthes’ sense of the word, “writerly”) reader.’¹⁶ De Campos echoes this, suggesting that the paratactic text ‘invites [the reader] to reconstruct’ a meaningful passage through the poem. The text that I extracted to set in this piece thus offers a snapshot of one particular reading, focusing on love in its joyful and painful aspects. Though a fraction of the whole poem, the text is in sequence and retains the pattern of alternation between light and dark. Starting with a brief moment of each, the main body consists of a single juxtaposition of light and dark, before the spacious (light) end which sets the poem’s conclusion.

The piece unfolds less through motivic work than through contrasts in texture and orchestral colour, while the harmonic aspect is also important. The opening chord provides much harmonic material, returning whole as well as split into smaller constituents. Its whole-tone colouration is ambiguated by the addition of c", about which four of the remaining five notes are symmetrical. It also contains two transformations of set-class [0,1,5,7], a sonority which reappears frequently:

¹⁴ De Campos in Brasil and Smith (eds.), *Brazilian Poetry 1950-1980* (Middletown: Wesleyan, 1983), p.84

¹⁵ Harriet Tarlo (ed.), *The Ground Aslant* (Exeter: Shearsman, 2011), p.8

¹⁶ *ibid.*, p.9



Ex.21: Opening chord and subsets

While the importance of whole tones is recognized by the first harmonic move (the hexachord is transposed down a tone in b.3), its constituent pic 7s are echoed by the brief addition of a further pic 7 as descant (violins, b.1, alternating with g#"" a tone higher in b.7). The smooth surface of these chords is also ruffled by the flutes' fluttertonguing, as well as by other semitonal inflexions (e.g. flute 3 in bars 4-5, its A^b initiating the vocal part's oscillations in b.6).

Setting Portuguese for the first time, I was struck by its frequent non-pitched elements or extended consonants, which I often enhance: for example, in b.7 the voice extends the last syllable of 'lótus' (the voiceless palato-alveolar sibilant ʃ), a sound simulated simultaneously by the cymbal. Rather than exploiting the 'exotic' elements of the language, this approach sprang from an interest in mediating between singing, speech, and non-pitched elements. While as between Figures A and C such sibilants or whispering are associated with moments of 'darkness' in the poem, this relationship does not always hold, as in bars 31-32 where the excited extension of the fricative 'v' and subsequent whispering match the delicate string harmonics.

At Fig.A the focus begins to move from pitch towards more percussive non-pitched elements: in the strings, clear pitch is exchanged for several kinds of indeterminacy, while the thick wind/brass texture dwindles to a pair of *pianissimo* flutes. These whisperings continue at Fig.B, the sonic palette broadening to include

heavy percussion, while in the fragmented vocal line, pitch comes in and out of focus. Spoken or non-pitched speech sounds frequently bleed into the orchestra (in b.14, the baritone's sibilant is reflected in the violins' white-noise harmonics; in b.17, drums provide an echo chamber for the low-pitched spoken '*revérberos*'). Vocal pitches are frequently surrounded by silence or non-pitched elements, a sense of isolation or disorientation matched by the specific use of pitch: all 12 notes appear in an order that, although it returns, is new here:

The musical score for measures 14-18 shows the following details:

- Measure 14:** Double bass and baritone play a sequence of notes: G#4, A4, Bb4, A4, G#4, F#4, E4, D4. The baritone part has a triplet of G#4, A4, Bb4.
- Measure 15:** Double bass and baritone play a sequence of notes: D4, C#4, Bb4, A4, G#4, F#4, E4, D4. The baritone part has a triplet of D4, C#4, Bb4.
- Measure 16:** Double bass and baritone play a sequence of notes: D4, C#4, Bb4, A4, G#4, F#4, E4, D4. The baritone part has a triplet of D4, C#4, Bb4.
- Measure 17:** Double bass and baritone play a sequence of notes: D4, C#4, Bb4, A4, G#4, F#4, E4, D4. The baritone part has a triplet of D4, C#4, Bb4.
- Measure 18:** Double bass and baritone play a sequence of notes: D4, C#4, Bb4, A4, G#4, F#4, E4, D4. The baritone part has a triplet of D4, C#4, Bb4.

Ex.22: First appearance of ordered 12-note collection

Love ('*o amor*') ushers in the piece's central 'paradisiacal moment' (b.23), during which a *cantabile* vocal line unfolds over a harmonic sequence which consistently draws on smaller segments of the opening chord, in particular the [0,1,5,7] collection (which is also combined with its inversion at T₇, producing an [0,1,2,5,6,7] collection):

The musical score for Ex.23 is divided into three measures. The first measure shows two chords: {1,3,7,8} (labeled (0,2,6,7)_{Tn}) and {1,2,6,8} (labeled (0,1,5,7)_{Tn}). An arrow labeled T₇1 points from the first chord to the second. The second measure, marked with a '23', shows a piccolo part with notes corresponding to the set {1,2,3,6,7,8}. The third measure, marked with a boxed 'E', shows a wind/brass part with notes corresponding to the set {11,0,1,4,5,6}. An arrow labeled T₁₀ points from the second measure's set to the third measure's set. Below the third measure, a 'superimposed opening chord (on E, i.e. T₃)' is shown for the strings, with notes corresponding to the set {0,1,2,5,6,7}. Below the first two measures, the text 'members of set class [0,1,5,7]' is written. Below the second measure, the text 'sum of {1,3,7,8} and {1,2,6,8}' and 'set class [0,1,2,5,6,7]' are written. Below the third measure, the text 'set class [0,1,2,5,6,7] (wind/brass)' is written.

Ex.23: [0,1,5,7] collections and combination to form [0,1,2,5,6,7]

At Fig.D these celebratory but earthy chords are contrasted with the hexachord from which they are drawn, which now appears above the voice as a harmonic cloud (bars 29-31³). The transitional wind and brass gesture in b.28 (a more conjunct version of that at Fig.A) mediates between these harmonic areas: the opening [0,1,5,7] sonorities (e.g. E/Bb/C/F in clarinet) give way to whole-tone material (oboe 1, clarinet 1). After a brief string incursion into wind territory (b.33), these sonic and harmonic worlds are brought together, leading towards Fig.E where the baritone, brass and most of the wind sustain a D^b-based [0,1,2,5,6,7] while the strings play the opening chord transposed. The highpoint is at Fig.F where the opening chord (transposed onto F) descends from the stratosphere and is attacked explosively by the whole orchestra. While [0,1,5,7] still forms the basis of the harmonic sequence that follows (arriving at b.45⁴ on an [0,1,2,5,7] collection arranged to hint at E minor, itself a subset of the larger [0,1,2,5,6,7] set class), the xylophone duet adds much extra harmonic colour as well as climactic brightness.

This passage is at once climax and turning point, matching the point in the text where light turns into dark, with the ambiguous image of the exploding lotus of the title. With the move into darkness at Fig.G the harmonic argument collapses with

independent horizontal lines emerging; a momentary wind/brass focus on a \flat " soon dissolves into harmonic confusion. The sonic world after Fig.H acknowledges this harmonic crisis; heavy percussion and string rustlings recall Fig.B, although here the vocal and percussion parts are more connected. The relationship with the earlier moment of darkness is strengthened by the horns' reference to b.17's reverberating string gesture (b.61), while the c \sharp ' held from b.59 (flute) echoes that in b.14 and initiates the same 12-note sequence at Fig.J. First, however, the opening is recalled: balancing the upwards transposition at Fig.F, the opening chord now appears transposed below its original level by ic 4 (b.65); its gradual descent through the winds is balanced by the strings' rising gesture. Together, these recall the arpeggiations of the opening chord, while the baritone also reuses his opening notes. The strings' harmonic chord - akin to those at Fig.D - also refers locally to the harmonics before Fig.I, thus eliding the division between these two contrasting regions. In addition, the previously 'light' opening chord plumbs the registral depths for the first time in b.68.

The coda's texture - a line of single tones - attempts to translate the visual language of the poem into sound, in a manner not dissimilar to a passage in *AXIAL* (Fig.R). This moment seemed particularly appropriate for textual and dramatic reasons: first, the poem's concluding pages refer gently to their own construction:¹⁷

this poem

hangs

ignited frieze of

geraniums

¹⁷ De Campos in Brasil and Smith (eds.), *Brazilian Poetry 1950-1980* (Middletown: Wesleyan, 1983), p.75

happenstance

like a

While the words are spatially isolated, they still hold together with a delicate logic. Dramatically, the delicacy of the coda brings the preceding intensely climactic passage into strong relief, while its sonic sparseness reinvests the final chords with harmonic richness. From b.71 the 12-note sequence from b.13 returns (the final two notes are reversed), but what was previously fragmented now forms a seamless if timbrally and registrally disjunct line. Each note continues under its successor until just before the entry of the next note, resulting in a series of dyads. Entering while F is still sounding, the early G in b.75 acknowledges its altered position; this serves to prepare for the next section (bars 76⁴-82) where trichords are created by sustaining the notes for longer. Finally the same process creates four-note chords. In the latter sections, all 12 pitches appear but are now freely ordered (the notes of the decoration on 'gerânios' are not related to this quasi-serial process). At Fig.K, the final notes, which correspond to those of the opening chord, start to overlap further, bassoon 2's D^b providing the sixth and final note. The subsequent close reprise of the opening bars thus flows naturally out of this section.

Although the piece's final bars remain open-ended, matching the poem's inconclusive sentence structure, qualified closure is created via two means. The first is the semitonal relationship between the penultimate and final chords, which in b.91 are both five-note extractions from the opening hexachord. Although such a move might suggest tonal references, other harmonic factors are more significant: in a harmonic context where adjacent chords have generally shared much pitch content

(either via movement in tones, or by inversion), the semitonal move provides a quasi-cadential 'otherness' both in terms of contrasting pitch content and in terms of the movement itself, which is foreign to this harmonic world. Secondly, the last chord (excluding the violins, but with the missing sixth note F now in flute/piccolo) has the same pitches as the opening chord, but with D \flat and F an octave higher. This leaves a single note isolated in the bass, the stable E \flat being set apart from the chord above it.

9 – AXIAL

Elisabeth Bletsoe's poem *Here Hare* *Here*¹⁸ played an important part in the genesis of *AXIAL* (for ensemble): alongside a celebration of nature, her work also often makes use of open form text. In particular, her use of single words or phonemes surrounded by space (together with more traditional clauses and sentences) demonstrates a linguistic flexibility which is able to both 'embody and transcend [fragmentation]'.¹⁹ While not as concerned with structural juxtapositions or parataxis²⁰ as De Campos' *Esboços*, Bletsoe still contrasts different syntaxes and poetic registers. Nevertheless, her poem coheres with a delicate logic; in *AXIAL* I hoped to emulate this ability to gently hold together dissimilar or isolated materials both locally on occasion and more generally with regards to form. Echoing a feature of *Sumwhyle*, the piece interleaves 'ambiguous' and often static murmurings with more vigorous, strongly characterised material. The piece also builds on the concerns of *BLACK ASTRIDE*, its loosely cyclic structure akin to Jonathan Harvey's *Fourth Quartet*, which presents five cycles of the same process 'as if several lives are depicted, each dying and being reborn with traces of the previous ones'.²¹

The opening bar – which returns altered to close the piece – consists of two upbeat gestures: the flute's initial invitation is answered by the rest of the ensemble, who rework its down-up contour in a manner which immediately sets up the piece's

¹⁸ in Harriet Tarlo (ed.), *The Ground Aslant* (Exeter: Shearsman, 2011), pp. 108-110

¹⁹ Max Paddison, *Adorno's Aesthetics of Music* (Cambridge: CUP, 1997), p. 158

²⁰ The Oxford English Dictionary defines parataxis as 'the placing of propositions or clauses one after another, without indicating by connecting words the relation (of coordination or subordination) between them'

²¹ Jonathan Harvey, *The Genesis of Quartet No. 4* (unpublished – programme note received in person from the composer)

tension between delicacy and more forthright statement. As much contradiction as echo, clarinet 1 closes the second gesture by transferring the flute's d''' down an octave. However, the flutes maintain the original registral level in b.2, the open c#'''-b'''-d''' fragment closing (after the tutti interruption) on a stable g#''-c#''' pic 5, an interval which dominates the opening and returns subsequently in this register. The static nature of this pic 5 is disturbed timbrally by the flutes' bisbigliandi, fluttersong, and (as in bars 3-4) the use of a fluttering technique exploited by Sciarrino in *Canzona di ringraziamento*; the rustlings or murmurings of this section's texture draw on Bletsoe's fascination with the sounds of nature and of the undergrowth in particular.

Harmonically, the flutes – and violins in bars 5-6 and 11-15 – explore the space between these notes, both finding other stable elements (e.g. b.9's pic 3) and stretching this limited space via the occasional quartertone. Although its constituents are never present simultaneously, the lower end of the harmonic field is dominated by another pic 5 – g and c' are shared between clarinet 1 (c', along with g#'' and c#''', being the strongest constituents of its multiphonic) and low strings. Although predominantly static, movement does occur dynamically and texturally (bars 15-16), and in terms of pitch/register (bars 17-19) where gestures ascend in the strings up to a sustained e'''. The latter in fact represents a 'modulation' away from the predominance of the G#-C# pic 5, a harmonic change of direction which disturbs the music's flow. After the resulting silence in b.21, the opening material is used to restart the piece, bars 22-23 using tentative (or playful) fragments of the first bar, while the harp's *ff* gesture (Fig.D, from b.1) leads to a reprise of the flutes' G#-C# fluttering. This time, there is more movement, leading quickly to the section's highpoint; the speed with which this develops, together with the following passage's alternations between

livelier material (clarinet 2, Fig.E and bars 33-34), serve to prepare for the change of direction to come shortly.

The material of the first excursion at Fig.F ('the gates are open/ & all the paths are clear'²²) is much more vigorous and clearly defined, and describes a new harmonic region based on less stable elements: in the first part of the opening phrase, the clarinets focus on an E-F#-B \flat [0,2,6] collection, while the phrase ends on pic 10 (bars 39-40). However, the music does draw on what preceded. First, the focus is still on a pair of identical instruments; second, the strong sense of forward motion is mediated by elements of harmonic stasis, e' remaining focal until Fig.J (albeit with disturbances and tangents). Third, in a manner which recalls both the overall atmosphere of the opening, as well as the alternations with which it ended (Figures E-F), the music frequently drops to *piano*. These instances both recall specific moments (e.g. Fig G: b.34⁴), as well as foreshadow what is to come (b.65: Fig.J).

While Fig.H at first consolidates the vigorous material, this quickly succumbs to the established tendency of excitable development, this time veering off into unexpected harmonic and higher registral regions. In response to this, Fig.I reworks the material into more periodic structures, while also drawing together the previously isolated moments of reduced dynamics. Interpolation, however, continues to play an important role. While the interpolated material had previously been brief or fragmentary, the duet at Fig.J is a self-contained interlude, complete with its own phraseology and sound world. It is, however, strongly connected to the opening, particularly harmonically: while the focal G#-C# pic 5 is heard transposed downward by an octave, the harmonic field's other pic 5 (g-c') remains fixed.

²² Bletsoe, *Here Hare* *Here*, in Harriet Tarlo (ed.), *The Ground Aslant* (Exeter: Shearsman, 2011), p.108

Along with the first sustained double bass and the first C-string cello *arco*, the bass clarinet entrance (b.93) strengthens the piece's first substantial use of the bass register: in b.92, cello and bass invert the clarinets' vigorous material about the focal e' (outlining an E-D-B \flat [0,2,6] collection).

The image shows a musical score for two parts: Clarinets (Fig.F) and Cello/bass (Fig.M). The Clarinets part (Fig.F) is in treble clef and starts at measure 38. It features a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), then a triplet of eighth notes (B4, A4, G4) followed by a quarter note (F4). The Cello/bass part (Fig.M) is in bass clef and starts at measure 92. It features a triplet of eighth notes (E3, D3, C3) followed by a quarter note (B2), then a triplet of eighth notes (A2, G2, F2) followed by a quarter note (E2). The score is written on a grand staff with two systems of staves.

Ex.24: Inversion of clarinets' material in the bass

After the formal articulation that this use of the bass provides, the long passage between Figures M and Q takes a flexible new approach to the principle of interpolation. Although the musical surface still reflects the dissimilarity of its constituents, these are in general sewn together continuously. The differences between these materials are mediated through development, while the overall progress of the passage comes about organically rather than deriving from the energy which juxtaposition can provide. For example, from Fig.N (harp, bars 113 and 117) references to the subsequently climactic bell-material (prefigured as early as bars 41-42) coexist with references to the clarinet's vigorous duet (b.116) and the lively triplet-semiquaver material (b.120, originally heard at b.68). These disparate materials, however, all appear within a texture in which at least three (and generally more) instruments sustain long notes. The climax at Fig.O, then, is prepared for both by the brief appearances of its bell-material and by the overall nature of the discourse, in which notes (melodic or otherwise) are very often sustained well beyond their initial attack.

In this climactic passage the piece's concern with the relationship between stasis and dynamism takes a playful form, inasmuch as the (static) harmonic field is little altered until just before Fig.P, while its delivery imbues the musical surface with exuberant and clangorous movement. Although the six-crotchet period after which the field repeats remains reasonably stable, the free permutation of its seven notes (grace notes excluded) within this period give the passage an unpredictability enhanced by the occasional new note (b.128: a^{'''}, b.130: g^{#'}), as well as by the lowest note which fluctuates between e' and c'.

Ex.25: Periodic restatements of harmonic field

In a manner which could be seen to frame the whole of this paragraph (Figures M-Q), the bass material of bars 93-94 returns to close the section (b. 142). While echoing an earlier moment of change (the move into Fig.M), this use of the contextually rare bass register helps to articulate this point as an important formal junction.

The piece's central interlude at Fig.Q, reworking the material of the first section, is intended to assume more body than its brevity suggests by way of a static, gently enveloping sonority. Rather than following a motivic or harmonic argument as in the previous section, the emphasis is on delicate shades of timbre and pitch, which highlight the change in the nature and speed of the music's language. On a formal level, the reappearance of this material serves to re-establish its importance in preparation for the piece's final section.

The passage which follows at Fig.R, flowing naturally out of the end of this interlude, draws on Bletsoe's interest in creating delicate connections between independent objects. Echoing her visual-poetic practice, this discourse of single tones in disparate registers is intended to be heard as a spacious but nevertheless connected single line. The passing of the same notes back and forth between instruments (as between flutes and upper strings in bars 161-164) is intended to encourage the application of the same connective listening strategy to notes in very different registers and timbres. Whilst the harmonic material is new, the musical process is actually related to Fig.O's harmonic rotations, even if the surface is much sparer with harmony that moves freely rather than permutating a fixed field. The frequent pic 5 sonority, as well as motivic fragments outlining ip 14s also connect this passage with what preceded. The passage is also an homage to the beginning of Nono's *Variazioni Canoniche* in which a single line is passed between instruments with extreme delicacy.

The brief explosion at Fig.S – initiated by the registral disturbance of the double bass in the previous bar – recalls the clarinet duet's [0,2,6] harmony, while subsequently reworking the first three bars of the section from Fig.R, albeit at the new dynamic level (bars 154-156 correspond to bars 167-171). Once again, this

interleaving mediation on a local level also has a larger-scale function, which in this case is to foreshadow the explosion of movement and volume at Fig.T, which in turn builds to the reprise of the climactic bell-material (Fig.U). In comparison with its previous incarnation, this music shifts much more quickly, both harmonically and in terms of its relationship to what surrounds: whilst it refers to Fig.O's climactic pitch field (clarinets and vibraphone, b.185) as well as the clarinet duet's [0,2,6] (bars 191-193), the passage also refers to the immediately preceding section. From b.186³, Fig.R is once again reworked; this becomes explicit at bars 189-190, where the texture thins to the single voices as before.

The harp and vibraphone chords which interrupt at Fig.V (set apart timbrally as well through homophony) serve to announce the beginning of the end, as well as subsequently articulating the closing section's phrase structure. This use of a short progression of chords as a punctuating and closing device was suggested by the descending harp motif which ends the second and last movements of Birtwistle's *Tragoedia* (as well as articulating two moments of change in the sixth movement, 'Strophe II'). In this piece, the pervasive sense of ritual is partly achieved through this use of a repeated object acting as a sign, something I also hoped to evoke in *AXIAL*.

Although not the end result of a dialectical process, the section between Figures W and Z does bring together previously distinct elements in a quasi-synthetic manner. While the flutes, harp and middle strings reprise the fluttering material of the opening (and Fig.Q), the clarinets drawn on the flute interlude at Fig.J. Below this, the double bass solo develops from Fig.F – the clarinets' vigorous duet – taking the rising ip 14 and ic 4 (now transformed to ic 3) as starting point. This is the piece's first extended use of *arco* double bass, as well as the instrument's first melodic material; on a structural level, it is also the first substantial use of the bass register (following

the use of the register to articulate key moments previously). My intention was to signal the approaching end of the piece with something new, even as it drew together or at least overlaid some of the piece's important materials. The sense of relaxation or resolution that the use of bass register gives – particularly arriving on the open E in bars 206 and 219 – derives partly from the music's previous suspension in a predominantly mid to high registral space. Moreover, as at the end of *BLACK ASTRIDE*, material which was previously open-ended is now reworked into periodic structures: the bass solo consists of three phrases (starting at Fig.W, b.208, and b.212), clearly articulated through repetition of melodic material, as well as via *forte* restatements of the harp/vibraphone chords.

The concluding sonority (bars 219-220) restates and combines two of the piece's key intervallic relationships: the G#/C# pic 5 remains at its lower transposition (clarinet 2, violin 2), while the previously 'dissonant' E/F# ip 14 (from Fig.F) is now much expanded (bass, flute) giving the chord an open sonority inflected by ic 4 (the E/G# major 3rd). However, the piece returns to its opening set of gestures to end; rather than being intended as a framing device, this return echoes the piece's loosely cyclic structure. The sense that things could begin again is reinforced by the final interval: the flutes move away from the G#/C# pic 5 to end on a more suggestive and less contextually stable pic 3.

10 – Epilogue

While the pieces in this portfolio are diverse in many ways, to a greater or lesser extent they all espouse a compositional approach preoccupied with bringing various elements into relationship with each other in the context of a whole. This preoccupation manifests itself differently in each case, with particularly distinct approaches being demonstrated in *LINES*, *BLACK ASTRIDE AND BLINDING*, *lunatic silver* and *AXIAL*.

LINES, the first to be written, introduces the idea of a ‘dominant’ set of material which reappears during the piece’s course, articulating its journey while in general tending to introduce new musical regions rather than itself providing the substance of the central argument.

By contrast, *BLACK ASTRIDE* obsessively reworks its opening paragraph, which more or less directly provides much of the piece’s content. Because of the scope of the transformations through which the material is put (alongside the occasional interlude) the piece is at once kaleidoscopically diverse and ‘logical’ or cohesive.

Drawing on the harmonic argument of such songs as ‘Life is like a dewdrop’, and echoing such models as Harvey’s *Bhakti* and Boulez’s *Memoriale*, *lunatic silver* is dominated by a harmonic field which draws together musical regions which would otherwise be discrete. The prolongation of this harmonic field at once creates static musical expanses and (perhaps because its presence is not absolutely continuous) a sense of harmonic tension.

AXIAL draws on elements of all the above – harmonically, developmentally, and in terms of its overall design – while its final section layers previously distinct

materials in a quasi-synthetic manner; it is also notable for its use of timbre and in particular register as structural devices.

The approach to composition which I have developed in this portfolio allows me to bring various materials into relationship with each other in a manner which does not downplay their dissimilarity, but which nevertheless results – I hope – in satisfactory musical wholes. Building on these pieces, I intend to continue this strand of my compositional research (as well as to address certain omissions) in several ways. *Foxglove* (a recent piece for soprano and ensemble) demonstrates the first way: embracing my predilection for pieces which are prone to changes of direction and character (be they sudden or gradual), in *Foxglove* these changes are articulated not by changes between different sets of motivic material, but rather by changes (often gradual) within one set of materials.

The second avenue I hope to explore further relates to the ways in which diverse materials function in the context of longer time-scales, both orchestral (drawing particularly on the explorations of colour in *o lotus estala*) and otherwise. Lasting seventeen minutes, *BLACK ASTRIDE* is the longest piece in the portfolio; I intuit that longer pieces would demand a simpler language. This could be achieved by reducing the number of contrasting materials within a piece; by expanding the time given to each one (in order that changes happen less frequently); or by clarifying the relationships between different materials, such that a number of contrasting materials can be grouped together into larger units.

Homogeneity of instruments (particularly in pairs as in *LINES*, *AXIAL*, and sections of *Sumwhyle*, but also in larger groups as in *DOTS*) also continues to fascinate me, with the ramifications that this has on the dynamics of chamber music formations.

Finally, coming to the omission, I intend to return to dramatic works (both opera and instrumental music theatre), with a particular interest in seeing how the principles of juxtaposition, transition, and elision function in the context of texted narrative forms.

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Birtwistle, *Carmen Arcadiae Mechanicae Perpetuum* (London: Universal Edition, 1981)

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Sur Incises (Vienna: Universal Edition, 1998)

Grisey, *Partiels* (Milan: Ricordi, 1976)

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Fourth String Quartet (London: Faber, 2003)

Mussorgsky, *Boris Gudonov* (St Petersburg: Bessel, 1909)

Nono, *Variazioni Canoniche* (Milan: Ricordi, 1950)

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Stravinsky, *Symphonies of Winds* (London: Boosey, 1948)

Ryokan Songs

for bass and piano
(2009)

Kim B Ashton

I

Zen master Ryokan!
Like a fool, like a dunce,
body and mind completely dropped off!

II

Spring flows gently –
the plum trees have bloomed.
Now the petals fall, mingling with the song of an uguisu.

III

We throw a little woollen ball back and forth.
I don't want to boast of my skill, but...
If someone asks me the secret of my art, I tell him
one, two, three, four, five, six, seven.

IV

Soaring birds disappear over the distant mountains,
leaves fall continually in the quiet garden.
Lonely autumn breezes.
An old monk in his black robe, I stand alone.

V

The spring birds have all returned
and their song drifts from every tree –
lets have another cup of sake.

VI

The black-robed monk plays marbles with the brothel girls –
what can be in his heart?

Sporting, playing marbles, as I pass through this floating world:
finding myself here, is it not good to dispel the bad dreams of others?

VII

The wind is fresh, the moon bright.
Let us spend the evening dancing
as a farewell to old age.

VIII

Life is like a dewdrop,
empty and fleeting:
my years are gone
and now, quivering and frail,
I must fade away.

Ryokan Songs

for Tom

I

Zen master Ryokan

Kim B Ashton

Bold, ♩ = 80

ff **p (breathy)**

Bass

Zen ma - ster Ry - o - kan! zen ma - ster!

Piano

ff marcato *fff*

8va

Red.

4 **mp** **mp** **p** **espr.**

— Like a fool, like a dunce, bo - dy and mind — com - plete - ly — dropped off!

(8)

lunga

II Spring flows gently

Flowing, ♩ = 80 - 84

ppp dolce

più — mf mp

5 *mf*

8^{va} Spring flows, — spring — flows, —

p pp mf

9 flows gen - tly —

8^{va}

f meno f

Red. Red.

12 *p*

The plum trees — have bloomed, have — bloomed.

3 3 5

sp mp f

The musical score is written for piano and voice. It begins with a tempo marking of 80-84 beats per minute. The piano part starts with a very soft (*ppp*) and sweet (*dolce*) character. The voice part enters with the lyrics 'Spring flows, — spring — flows, —' and is marked *mf*. The piano accompaniment features a variety of textures, including arpeggiated figures and sustained chords. The score includes dynamic markings such as *p*, *pp*, *mf*, *f*, *meno*, *sp*, *mp*, and *f*. There are also performance instructions like '8^{va}' (octave up) and 'Red.' (pedal). The piece concludes with the lyrics 'The plum trees — have bloomed, have — bloomed.' and a final flourish in the piano part.

15

p

Now,

ff

p

Ped.

15

18

now the now the

mp

p

mp

pp

8^{vb}

18

22

p

f

now the, Now the pe - tals

p lively

f

22

25 *poco meno* *f* warm

fall, _____ fall, _____ ming ling, ming ling _____

ff

Red. _____

28 *ff* *mf* *p* *mf* *p* ,

ming-ling with the 3 song, 3 song, _____

pp

Red. _____

31 *pp*

song _____ of an u-gui - su. _____

ff *pp*

Red. _____

III

7

We throw a little woollen ball

Playful, ♩ = 96 - 104

The musical score is written for voice and piano. It begins with a key signature of one flat (B-flat) and a 4/4 time signature. The tempo is marked 'Playful, ♩ = 96 - 104'. The score is divided into four systems, each with a measure number (1, 5, 9, 12) at the start of the vocal line.

System 1 (Measures 1-4): The vocal line starts with a whole rest, followed by a half note B-flat, a quarter note A, and a quarter note G. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Dynamics include *p* (piano) and *p* (piano).

System 2 (Measures 5-8): The vocal line continues with a half note F, a quarter note E, a quarter note D, and a half note C. The piano accompaniment continues with the eighth-note pattern. Dynamics include *p* (piano).

System 3 (Measures 9-12): The vocal line starts with a half note B-flat, a quarter note A, a quarter note G, and a half note F. The piano accompaniment continues with the eighth-note pattern. Dynamics include *p* (piano).

System 4 (Measures 13-16): The vocal line starts with a half note E, a quarter note D, a quarter note C, and a half note B. The piano accompaniment continues with the eighth-note pattern. Dynamics include *mf* (mezzo-forte), *f* (forte), and *mf* (mezzo-forte).

The lyrics are: "We throw a little woollen ball back and forth. I don't want to boast of my skill, but if some-one asks me the secret, the secret of my art,"

15 *mp* *sp* *ma marcato; cresc.*

I tell him: one two, one

19

— two three, one two three four five, one two three four

22 *mf* *p* *f*

— five six, one two three four five six, five six se - ven.

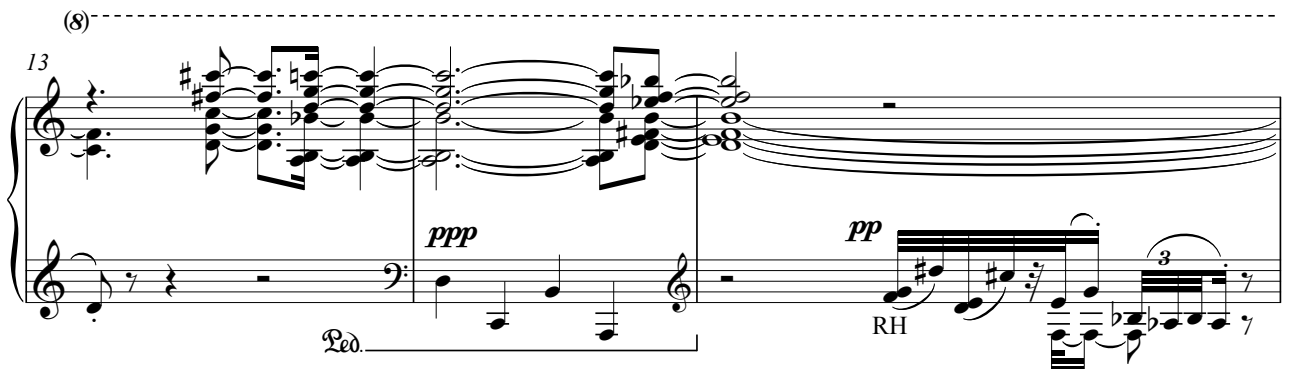
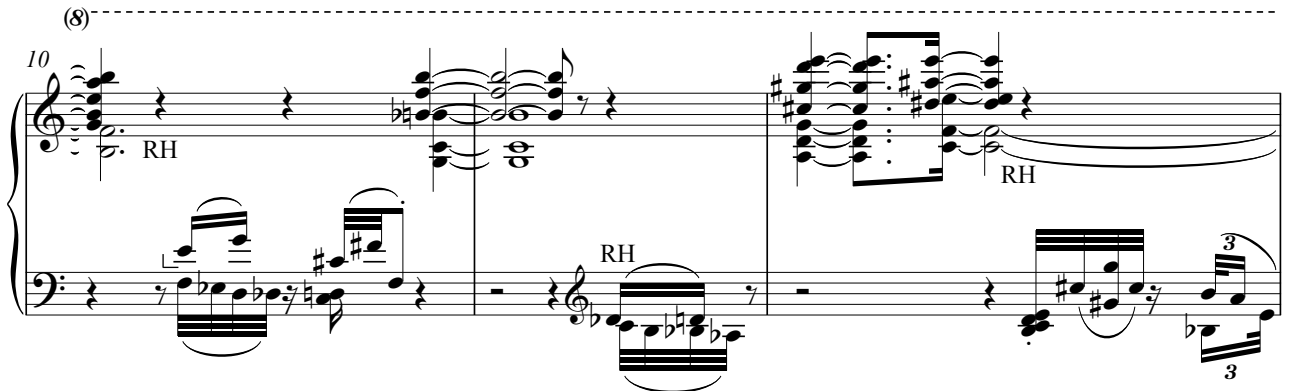
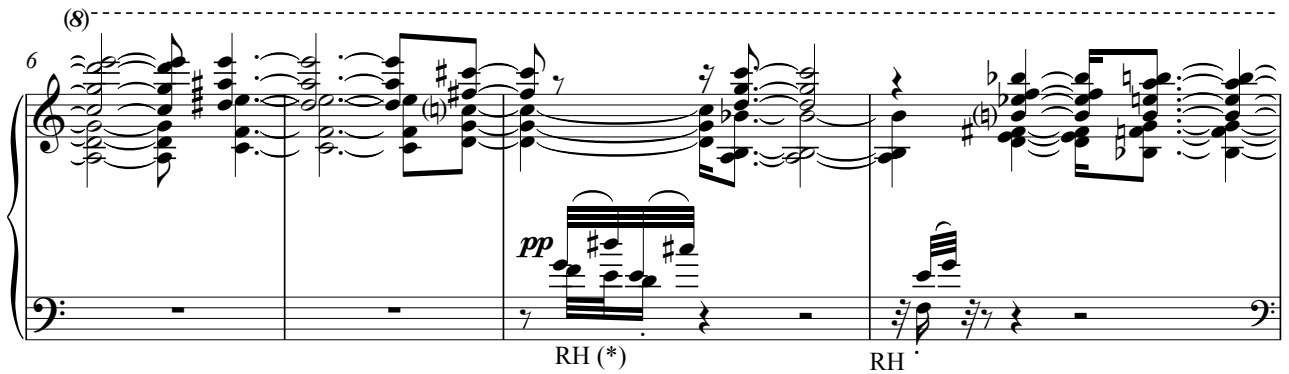
25

dim al fine *p* *pp*

IV Soaring birds

Serene, ♩ = 54

8va



(*) If middle pedal available, use throughout to sustain each chord fully and avoid hand-crossing

10 (8)

16

ppp *Ped.* *RH* *pp*

19

p espress. 3 3

Soar - ing birds dis - a -

(8) 1 loco *p* *mf* *p* 8va

(*) *Ped.*

21

mp

pppear a - bove the dis - - tant

(8) *RH* *RH* 3

23

p 3 3

moun- tains. Leaves fall al - ways in the

(8) 1 3

Ped.

(*) If possible sustain until bar's end with middle pedal

26 *pp*

quiet gar - den, leaves fall.

mp *pp*

Ped. *8vb*

29

(8)-----

f (rit.)

31 *p* *pp*

Lone - ly au - tumn bree - zes.

Ped.

34 *pp* *(mf)*

An old monk in his black robe, I stand a-lone.

espress. *ppp*

V

Spring birds

♩ = 69 - 72

p *leggiero*
delicate use of Ped.

mf *pp*

f *marcato* *ff*

mp *ff* *f* *p*

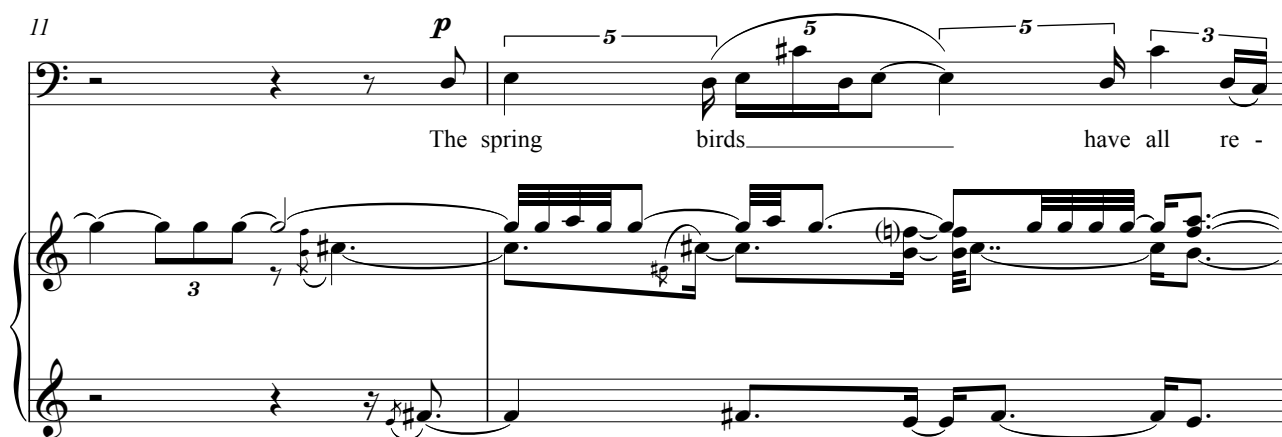
8^{va}

15^{ma}

[LH loco]

11 *p*

The spring birds have all re -



13 *warm*

turned, and their song, their song,

mp

Red.



15 *f* *mf dolce*

their song, song

mf *f* *8va*



17

p

drifts, _____

8va

p ff

11:8

[LH loco]

p

19

più

mf

drifts, _____ drifts, _____ drifts _____

3

3

5

21

f celebratory

from ev - ery tree... Lets

8va

15ma

ff

f warm

loco

8va

Ped.

23

have a - no - - - ther cup of

8^{va} *8^{vb}* *Ped.*

25

sa - - - ke, an - o - - - ther

brillante *più* *8^{va}* *8^{vb}* *Ped.* *(LH loco)*

27

sa - - - ke, sa - ke,

meno *loco* *meno* *8^{va}* *8^{vb}* *Ped.*

29

musical score for measures 29-31. The vocal line (bass clef) begins in measure 29 with a whole rest, followed by a half rest in measure 30, and then the lyrics "sa - ke." in measure 31, starting with a half note G4. The piano accompaniment (treble and bass clefs) features a complex texture. In measure 29, the right hand has a triplet of eighth notes (F#4, G4, A4) marked *8va* and *poco dim.*. The left hand has a triplet of eighth notes (F#3, G3, A3) marked *3*. In measure 30, the right hand continues with a triplet of eighth notes (G4, A4, B4) marked *3*, and the left hand has a triplet of eighth notes (G3, A3, B3) marked *3*. In measure 31, the right hand has a half note G4 marked *pp*, and the left hand has a triplet of eighth notes (G3, A3, B3) marked *3*. Dynamics include *p* (piano) for the vocal line, *poco dim.* (poco diminuendo) for the piano right hand, *sp subito dolce* (sforzando subito dolce) for the piano left hand, and *pp* (pianissimo) for the piano right hand in measure 31. The piano part also includes *8va* markings for the right hand in measures 29 and 30, and *3* markings for triplets in measures 29, 30, and 31.

32

musical score for measures 32-33. The vocal line (bass clef) has a whole rest in measure 32 and a half note G4 in measure 33, with the lyrics "mmm." below it. The piano accompaniment (treble and bass clefs) features a complex texture. In measure 32, the right hand has a triplet of eighth notes (F#4, G4, A4) marked *8va* and *ppp*. The left hand has a triplet of eighth notes (F#3, G3, A3) marked *3* and *mf*. In measure 33, the right hand has a half note G4 marked *p*, and the left hand has a half note G3 marked *mf*. Dynamics include *p* (piano) for the vocal line, *ppp* (pianississimo) for the piano right hand in measure 32, and *mf* (mezzo-forte) for the piano left hand in measures 32 and 33. The piano part also includes *8va* markings for the right hand in measures 32 and 33, and *3* markings for triplets in measures 32 and 33.

VI Conversation

Lively ♩ = 76

f ⁶ The black- robed monk plays

f marcato, cresc.

3 mar - bles with the bro - thel girls. *poco meno* (♩ = 66) (LH)

6 A tempo *mp* 3 3 What can be in his heart? *mp* *f* *Red.*

9 Spacious, ♩ = 36 *pp espress.* 3 Sport-ing, play-ing mar-bles, as I pass through this float - ing *poco meno* *p* *ppp delicate* *Red.* *8va* *8vb*

12 *Tempo 1*

p *mf*

— world. Find-ing my-self, find-ing my - self — here, —

$\text{♩} = 56$ *rit.*

ppp *mf*

8^{va} *Red.*

16 *poco mf* *Spacious, ♩ = 36*

p *sp* *mf*

— is it not — good — to dis - pel the bad — dreams

mp *pp* *mf*

8^{va} *Red.* *8^{vb}*

19 *p*

3 of oth - ers?

unobtrusive *loco*

pp *ppp*

(8) *Red.*

VII

The wind is fresh

Lively, ♩. = 56
bouche fermée

The musical score is written for voice and piano. The key signature has one flat (B-flat), and the time signature is 6/8. The tempo is marked 'Lively, ♩. = 56'. The score is divided into three systems. The first system (measures 1-5) features a vocal line with lyrics 'Let us spend, let us, let' and a piano accompaniment. The second system (measures 6-8) continues the vocal line with 'us spend,' and the piano accompaniment. The third system (measures 9-12) features a vocal line with lyrics 'let us spend the eve - ning,' and a piano accompaniment. The score includes various musical notations such as dynamics (*p*, *mp*, *f*), articulation (*b.f.*), and performance instructions (*marc.*, *trn*). The piano part includes a trill in measure 12.

System 1 (Measures 1-5):

- Measure 1: *p* (piano), *b.f.* (buccina fermata), *mp* (mezzo-piano).
- Measure 2: *mp* (mezzo-piano).
- Measure 3: *p* (piano), *b.f.* (buccina fermata).
- Measure 4: *mp* (mezzo-piano).
- Measure 5: *mp* (mezzo-piano).

System 2 (Measures 6-8):

- Measure 6: *mp* (mezzo-piano), *marc.* (marcato).
- Measure 7: *p* (piano), *b.f.* (buccina fermata).
- Measure 8: *mf* (mezzo-forte).

System 3 (Measures 9-12):

- Measure 9: *f* (forte), *b.f.* (buccina fermata).
- Measure 10: *f* (forte), *b.f.* (buccina fermata).
- Measure 11: *f* (forte), *b.f.* (buccina fermata).
- Measure 12: *f* (forte), *b.f.* (buccina fermata).

12

p The wind is

let us

f *mf* *f* (LH loco)

3 *5* *3* *8va*

15

Poco meno ♩ = 50 *sp* *mf*

fresh the moon, the moon is

mp *sp* like clockwork

4 *2/4* *Red.*

19

A tempo *rit.* *Poco meno* *mf*

bright bright moon

3 *3* *3* *8va* *8vb* sparing ped. use

23 *mf* *A tempo*

bright moon moon.

(8) *ff* *f*

(8) *Ped.*

26 *f*

Let us

mf (LH loco)

8va

28 *mf* *3*

spend spend let us spend the

f marc

31 *f* *3* *b.f.*

spend let us spend the eve - ning

5 *rinf.* *ff*

8vb

38

rit.

pp
b.f.

cing

pp

mp

Ped.

42

Poco meno mosso ($\text{♩} = 52$)

p

as a fare - well _____ to old age.

p

p

46



ppp

VIII

Life is like a dewdrop

Fragile, $\text{♩} = 132$

8^{va}

pppp 5 9:8 5

una corda

4

Half speed ($\text{♩} = 66$)

pp

Life is__

loco

pp 3

p *pp*

10

(*mf*)

pp

like

a

dew

- - drop,

ppp 3

em - pty

mp

pppp

p

Red.

— and flee - ting: my years are

sp

mp

sp

Tempo 1

gone and now, qui ver ing

pppp

8va

5

and frail,

pp

loco

9:8

Tempo 2

25

27 *pp* *poco mp espress.*

frail, I must fade

8^{va}

p

tre corda *3* *3* *Ped.*

31 *ppp* bouche fermée

a - way...

poco mf mp dolce p ppp

Ped. una corda *Ped.*

36 *meno*

8^{va}

ppp *pp*

LINEs

(2010)

Kim B Ashton

Instrumentation: Piccolo/Alto Flute

Flute

Xylophone/Marimba

Violin

Viola

Duration: c 8'30"**Score:** in C

LINES

Vigorous: $\rho = 72$

Kim B Ashton

The first system of the musical score includes the following parts and details:

- Picc.**: Piccolo, starting at measure 10 with a triplet of eighth notes (F4, G4, A4) marked *ff*.
- Fl.**: Flute, playing a melodic line with a triplet of eighth notes (F4, G4, A4) marked *ff*.
- Xyl.**: Xylophone, playing a rhythmic pattern of eighth notes marked *ff*.
- Vln. I**: Violin I, playing a melodic line with a triplet of eighth notes (F4, G4, A4) marked *ff*.
- Vla.**: Viola, playing a melodic line with a triplet of eighth notes (F4, G4, A4) marked *ff*.

The first system of the musical score for 'The Firebird Suite, Op. 181, No. 1, Introduction' by Igor Stravinsky. The score is for a full orchestra, including Piccolo, Flute, Xylophone, Violin I, Viola, and Violoncello/Double Bass. The music is in 3/4 time and features complex rhythmic patterns and dynamic markings such as *f*, *ff*, and *p*.

Alto Flute

A. Fl.

B

23 Alto Flute

ff

sp

pp

pp

espr.

p bui still cleanly articulated

p

3

3

3

3

C

marcato

6

5

mf

mf

pp

pp

3

3

3

3

B**C**

pizz.

3

ff

mf

pp

pp

3

3

3

3

A. Fl.
 Fl.
 Mar.
 Vln. I
 Vla.

F **Meno mosso, ♩ = 66**
senza vib.

45

A. Fl. *fff*

Fl. *fff*

ppp

bisbig. *ppp* + +

Mar.

fff

f

p

mf

p

pp

F **Meno mosso, ♩ = 66**

Vln. 1 *fff*

Vla. *fff*

pp

pp ma cant. e espr. <

50

A. Fl. (vib. ord.)

Fl. 3

Mar.

Vln. I (ord.)

cant. e espr. 3 p

Vla. 3 p

flaut. 3 mp

3 p pizz.

55 **G** Con moto (♩ = c.88)

A tempo (♩ = 66)

A. Fl. *p* *pp*

Fl. *p*

Mar. *mp* To Xyl.

G Con moto (♩ = c.88)

A tempo (♩ = 66)

Vln. 1 *ord.* *mp* < *poco pesante* *leggiere* *p*

Vla. *mp* *pizz.* *p*

[illegible]

67

A. Fl. *trill accel.*

Fl. *trill accel.*

Xyl. *mp* *f* *mf*

Vln. I *fp* *f* *trill accel.*

Vla. *mf* *f*

L
Con moto ma pesante ($\bullet = 80$)

99

Picc.

M

mf

3 5 6

5 6

F.l.

3 5 6

mf

Xyl.

Vln. 1

M

mf

6

6

6

5

Vla.

mf

6 6 5 5

105

Picc. *ff*

Fl. *ff*

Vln. I

Vla. *ff*

This musical score page contains measures 105 through 108. It features four staves: Piccolo (Picc.), Flute (Fl.), Violin I (Vln. I), and Viola (Vla.). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The Piccolo and Flute parts begin in measure 105 with a sixteenth-note figure, marked *ff*. The Violin I and Viola parts enter in measure 106 with a similar sixteenth-note figure, also marked *ff*. In measure 107, the Piccolo and Flute parts have a rest, while the Violin I and Viola parts continue their figure. In measure 108, all four parts play a sustained chord. The Piccolo and Flute parts have a slur over the final two notes, and the Violin I and Viola parts have a slur over the final two notes. The page number 105 is written above the Piccolo staff at the beginning of measure 105.

Alto Flute

O Calm, $\text{♩} = 60$

Picc. *mp* *al niente*

Fl. *mp* *al niente*

Marimba

mf *To Mar.*

pp

O Calm, $\text{♩} = 60$

Vln. I *mf* *arco* *pizz.* *pppp*

Vla. *f* *mp* *p* *pppp*

[illegible]

122 **P**

A. Fl. *pp* *p* *mp* *ppp* *mp* *dd* *dd* *ff*

Fl. *ppp* *mp* *dd*

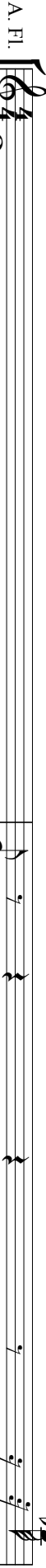
Mar. *p* *mp* *p* *ff*

Vln. I **P** *pizz. arco* *p* *mp* *dd* *dd*

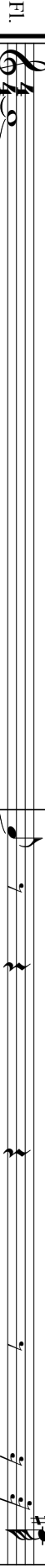
Vla. *mp espr.* *pizz.* *arco* *mp* *dd*

127 **Q** Vigorous: ♩ = 72

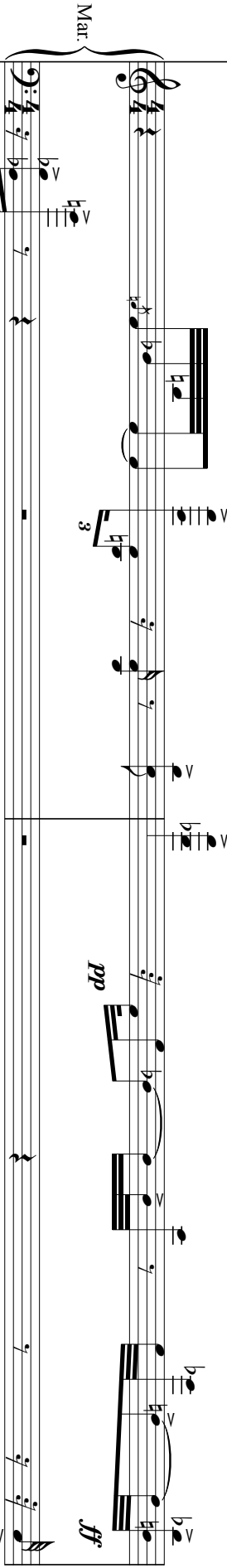
A. Fl. *(sempre pp)*



Fl. *(sempre pp)*



Mar.

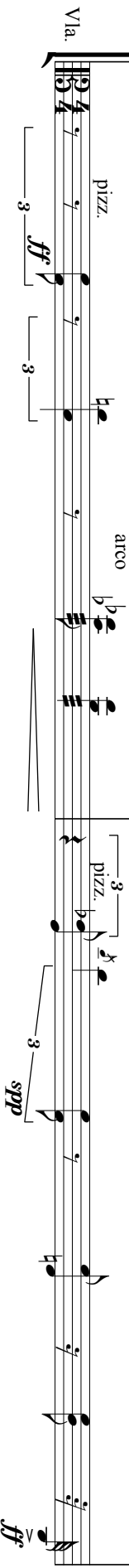


Q Vigorous: ♩ = 72

Vln. 1 *pizz.* *ff*



Vla. *pizz.* *ff*



[illegible]

R ¹³² Calm (♩ = 60) as before

Score for A. Fl., Fl., and Mar. in 4/4 time, marked *pp* (pianissimo).

A. Fl. and **Fl.** parts feature melodic lines with triplets and slurs, including dynamic markings *f* and *pp*.

Mar. (Maracas) part includes rhythmic patterns and triplets, marked *pp*.

R Calm (♩ = 60) as before

Score for Vln. 1 and Vla. in 4/4 time.

Vln. 1 part includes melodic lines with triplets and slurs, marked *pp* and *f fp*.

Vla. (Viola) part includes melodic lines with triplets and slurs, marked *p* and *dd*, and includes *pizz.* (pizzicato) and *arco* (arco) markings.

S = at least 138 (unsynchronised)

137

A. Fl. *ppp* repeat till cued

Fl. *ppp* repeat till cued

Mar. *ppp* repeat until cued

S = at least 138 (unsynchronised)

Vln. 1 *ppp* sul pont. repeat till cued

Vla. *ppp* sul pont. repeat till cued

ppp sul pont. *ppp*

The musical score consists of five staves. The top staff is for A. Fl. (Alto Flute), the second for Fl. (Flute), the third for Mar. (Maracas), the fourth for Vln. I (Violin I), and the fifth for Vla. (Viola). The A. Fl. and Fl. staves begin with a measure marked *l 40*. The Maracas staff has a measure with a wavy line and the instruction "when cued." below it. The Vln. I and Vla. staves begin with a measure marked "when cued." below it. The Vln. I staff has a measure with a wavy line and the instruction "when cued." below it. The Vla. staff has a measure with a wavy line and the instruction "when cued." below it. The score includes various musical notations such as notes, rests, and slurs. There are two "ord." (order) markings with arrows pointing to specific measures in the Vln. I and Vla. staves. The score ends with a double bar line and the time signature $\frac{6}{16}$.

T Collection point: synchronised.
repeat c. 5 times as cued

Calm (♩ = 60) as before
To Picc.

143

A. Fl.

Fl.

Piccolo

pppp

pp

pp

repeat c. 5 times as cued

play first time only (of c. 5 repeats)

Mar.

pp

ppp

p

T Collection point: synchronised.
→ sul tasto repeat c. 5 times as cued

Calm (♩ = 60) as before

Vln. 1

Vla.

pppp

pppp

pppp

pp

pp

pizz.

p

pp

p

→ sul tasto repeat c. 5 times as cued

150

Picc.

Fl.

Mar.

Vln. I

Vla.

U

pizz.

p

arco

arco

3

5

U

U

156

Picc. *p* *ppp*

Fl. *ppp* 5

Mar. *dd* 3

Vln. 1 *p* *ppp* *ddd*

Vla. *ppp*

DOTS

recorder quintet (2010)

Kim B Ashton

Instrumentation:

Five Treble recorders, one doubling Contrabass and Tenor, another doubling Descant.

Duration: 3'30"

Score in C

DOTS

Fast (at least ♩ = 105)

Kim Ashton

The musical score for "DOTS" by Kim Ashton is written for five Treble staves and five Tr. staves. The tempo is marked "Fast (at least ♩ = 105)". The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains five Treble staves, each with a treble clef and a key signature of one sharp. The first staff is labeled "Treble (doubling CB & Tenor)" and the second staff is labeled "Treble (doubling Descant)". Each staff begins with a forte (ff) dynamic and a piano (pp) dynamic marking. The second system contains five Tr. staves, each with a treble clef and a key signature of one sharp. Each staff begins with a forte (ff) dynamic and a piano (pp) dynamic marking. The music is characterized by rapid, repetitive eighth-note patterns, often grouped in threes, and is marked with accents and slurs.

Treble (doubling CB & Tenor)

Treble (doubling Descant)

Treble

Treble

Treble

Tr.

Tr.

Tr.

Tr.

Tr.

12

Tr. *sempre poco cresc.* *mf*

Tr. *sempre poco cresc.* *mf*

Tr. *sempre poco cresc.* *mf*

Tr. *sempre poco cresc.* *mf*

Tr. *sempre poco cresc.* *mf*

15

Tr.

Tr.

Tr.

Tr.

Tr.

17

Tr.

cresc.

Tr.

cresc.

Tr.

cresc.

Tr.

cresc.

Tr.

cresc.

19

Tr.

f *ff marcato*

Tr.

f *ff marcato*

Tr.

f *ff marcato*

Tr.

f *ff marcato*

Tr.

f *ff marcato*

21

Tr.

Tr.

Tr.

Tr.

Tr.

This system contains five staves of music, each labeled 'Tr.' on the left. The music is written in treble clef with a key signature of one sharp (F#). The first staff begins with a measure number '21'. The notation consists of eighth and sixteenth notes, many of which are beamed together in groups. The first two measures of the system are shown, with the second measure ending in a double bar line. The staves are connected by a vertical brace on the left.

23

Tr.

Tr.

Tr.

Tr.

Tr.

This system contains five staves of music, each labeled 'Tr.' on the left. The music is written in treble clef with a key signature of one sharp (F#). The first staff begins with a measure number '23'. The notation consists of eighth and sixteenth notes, many of which are beamed together in groups. The first two measures of the system are shown, with the second measure ending in a double bar line. The staves are connected by a vertical brace on the left. The time signature 2/4 is indicated at the end of each staff.

(*) Within overall dynamic of piano, you can also include outbursts of other dynamics. You may also make occasional incursions into the others' material if desired. Overall sound should be a continuous but quiet texture (do include rests, but not all at once!). You should remain on or very close to A=440 throughout.

poco meno ♩ = 96

cue 2nd player

28 C^bbass

ppp fff f fff mf mp

CB leads you

as before (with boxed material)

bisbigliando (variable speed as desired)

sputato

go up & down harmonics (also tongued)

cue 2nd player

32

Cb. *ppp* *fff* *f* *ff* *mf*

Tr. extend & develop (**) *ppp* *ff* *p* as before (with newer boxed material)

Tr. vib. (speed & amplitude variable) fl. (also combine with vib.) extend & develop (**)

Tr. (reflex tongue) extend & develop (**)

Tr. extend & develop (**)

(**) You may introduce elements of the new material as it approaches; you may also continue to use older material if desired.

35

Cb. *mp* *p* extend and develop

Tr. *ppp* *f* *fff* *ff* *5* *>*

Tr. *p* *ff* *pp* fast (unsync.) (***) legato

Tr. *pp* variable speed as desired

Tr. *pp* bisbigliando (variable speed as desired)

To Descant

poco meno ♩ = 96

cue 3rd player

descant leads you

and ♭ tr *pp*

(***) Contrary to the previous extension/development, this is simply to be repeated continuously

10

40 To Tenor

fast (unsync.) (***)
legato

B All at ♩ = 96 (but notes unsync.)
breathe quickly as necessary

Tr. *pp*

D. *tr* (h) *pp*

Tr. fast (unsync.) (***)
legato

Tr. fast (unsync.) (***)
legato

Tr. (tr) fast (unsync.) (***)
legato

43

T. fast (unsync.) (***)
legato


D. fast (unsync.) (***)
legato

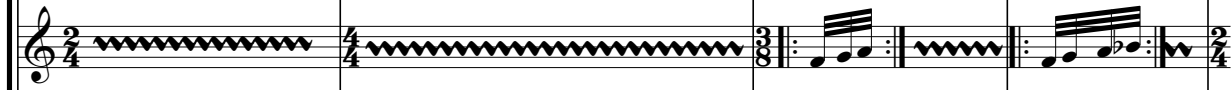
Tr.

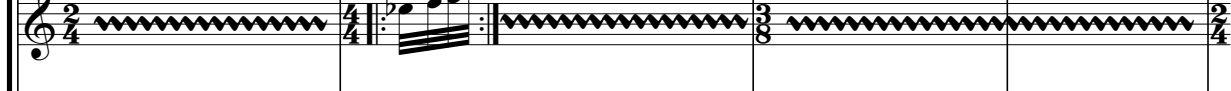
Tr.

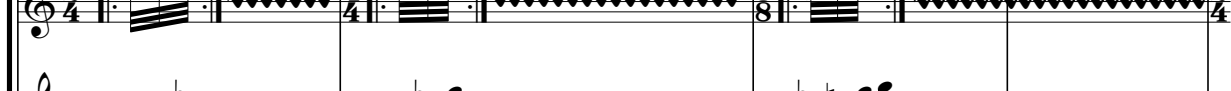
Tr.


47

T. 


D. 


Tr. 

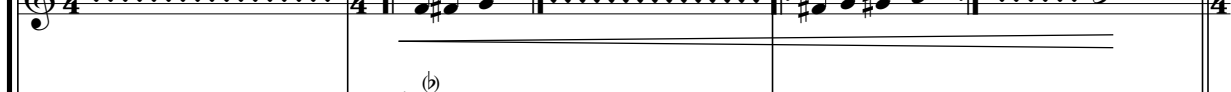
Tr. 

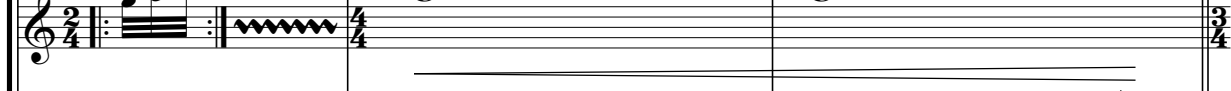
Tr. 

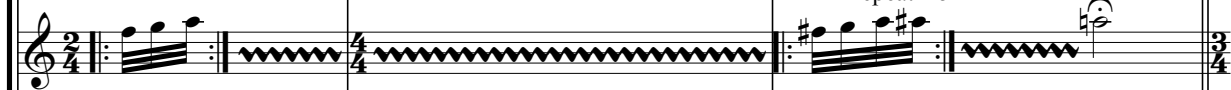
51

T. 

D. 

Tr. 

Tr. 

Tr. 

C Poco meno ♩ = 80

(i) with these notes (order and octave freely chosen), play very fast semiquavers, then slow as you diminuendo (unsynchronised)

(ii) now play continuously fast semiquavers/quintuplet semis

54

T. *f* *pp* *f* *spp* *molto*
 D. *fp* *ff* *mf* *ff* *mf* *ff*
 Tr. (i) *f* *pp* *f* *spp* *mf* *ff*
 Tr. (i) *f* *pp* *f* *spp* *molto*
 Tr. (i) *f* *pp* *f* *spp* *molto*

D

accel. ♩ = 84 - 92

58

T. *sp* *f* *f* *f* *f*
 D. *sp* *f* *f* *f* *f*
 Tr. *sp* *f* *f* *f* *f*
 Tr. *manic* *f* *f* *f* *f*
 Tr. *sp* *f* *f* *f* *f*

61

T.

D.

Tr.

Tr.

Tr.

65

T.

D.

Tr.

Tr.

Tr.

67

T. *ff* 5 5 5 5 3 3

D. *ff* 5 5 5 5 3 3

Tr. *ff* 5 5 5 5 3 3

Tr. *ff* 5 5 5 5 3 3

Tr. *ff* 5 5 5 5 3 3

69

T. 5 5 5 5 5 5

D. 5 5 5 5 5 5

Tr. 5 5 5 5 5 5

Tr. 5 5 5 5 5 5

Tr. 5 5 5 5 5 5

73

T. *fp* *ff* *fff* *ppp*

D. *fp* *ff* *fff* *ppp*

Tr. *fp* *ff* *fff* *ppp*

Tr. *fp* *ff* *fff* *ppp*

Tr. *fp* *ff* *fff* *ppp*

The musical score consists of five staves, each with a 4/4 time signature. The first measure of each staff begins with a 73 measure mark. The second measure contains triplets of eighth notes, with dynamics *fp*, *ff*, and *fff*. The third measure contains triplets of eighth notes, with dynamics *ppp*. The staves are labeled T., D., Tr., Tr., and Tr. respectively.

BLACK ASTRIDE AND BLINDING

for ensemble (2011)

Kim B Ashton

Instrumentation: Flute (doubling piccolo)

Oboe
Bassoon
Horn
Trumpet
Piano
Violin
Viola
Cello
Bass (without C extension; scordatura at Fig. L)

Duration: c. 17'

Score: in C

Kim B Ashton

[illegible]

9

Fl *ff* **A**

Ob *ff* *> f*

Bsn *f*

Hrn *mf* *f*

Trpt *mf* *f*

Pno *molto marc. e secco* *8^{va}...*

Vln *pizz.* *ff* **A** *> f* *ff*

Vla *arco* *pizz.* *arco* *> f*

Vc *arco* *pizz.* *arco* *f*

DB *arco* *pizz.*

75

Fl

Ob

Bsn

Hrn

Tpt

Pno

Vln

Vla

Vc

DB

This musical score page contains measures 75 through 80. The instruments are Flute (Fl), Oboe (Ob), Bassoon (Bsn), Horn (Hrn), Trumpet (Tpt), Piano (Pno), Violin (Vln), Viola (Vla), Violoncello (Vc), and Double Bass (DB). The key signature has one sharp (F#) and the time signature is 4/4. Measure 75 features complex woodwind passages with triplets and sixteenth-note runs. The brass section enters in measure 76 with a powerful *ff* chord. The piano accompaniment is highly active, with rapid sixteenth-note patterns in the right hand and a steady eighth-note bass line. String entries occur in measure 77, with the Violins playing a triplet and the Cellos/Double Basses playing a triplet. The Viola and Violoncello have a melodic line starting in measure 78. The score concludes in measure 80 with a final piano chord and a double bar line.

[illegible]

94

Fl

pp

H ♩ = 69 (Tempo 3)

Ob

fff

Hr

fff

marc.

pp

6

Trp

fff

marc.

pp

3

Pno

molto marc.

5

3

5

3

8va

p *cambale*

Vln

sp

pp

3

3

legato

Vla

pp

3

3

arco

pp

Vc

fff

3

arco

pp

3

arco

pp

DB

fff

3

108

Fl *p* *pp*

Ob *p*

Bsn

Hn *p* *+*

Pno *8va*

Vln *p* *cantab.*

Vla *p* *pp*

Vc *pizz.* *p* *pp*

DB *p* *pp*

109

110

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122

Fl *mp* *p* *mp* *piti* *mf*

Ob *mp* *p* *mp*

Hr *mp* *mf* with bass

Pno *mf* *f*

Vln *mp* *p* *mp* *mf*

Vla *mp* *p* *f* *mp* *mf*

Vc *pizz. secco* *p* *arco* *mf* *pizz.* *mp* *arco* *mf* *pizz.* *ff*

DB *f* *pizz. secco* *arco* *f* *ff* *f* *ff*

K = 69 (Tempo 3)

Violoncello (Vc) part, measures 144-148. The score shows a complex rhythmic pattern with triplets and slurs. The instrument is marked with 'mf' (mezzo-forte) and 'pizz.' (pizzicato). The Violoncello part includes a 'sul pont.' (sul ponticello) section.



148

Picc *fff spp* *p* *5* *6*

Vla *ord.* *fff spp* *5* *3* *5* *flaut.* *p* *5* *pizz. arco* *5*

Vc *fff* *3* *7* *6*

DB *pp* *V*

153

Picc *mp* *f* 3

Bsn *mf* 3

Hn *mf* *con sord.* 3

1st Pt *mf* 3

Pno *dd* *mf* 3 *pp* *ddd*

Vln *f* *pp* *ddd* *ord.* *pp* *d* 3

Vla *duu* *mf* *flaut.* *poco sul pont.* *ddd* *ord.* *pp* *sempre quasi cresc.* 3

Vc *mf* *flaut.* *ddd* *poco sul pont.* *ddd* *ord.* *pp* *sempre quasi cresc.* 3

DB *ddd* *ddd* *ddd* *ddd* *ddd* *ddd* *ddd*

168 **M** To Flute **M** Flute *ppp*

Picc *mf*

Ob *mf*

Pho *mf* *piu*

Vln *mf* **M** *f* *mf*

Vla *mf*

Vc *mf*

DB *mf*

188

O

Fl *pp*

Ob *pp* *cresc. poco a poco*

Hr *pp*

Pno *pp*

Vla *pizz.* **O** *arco* *pizz.* *arco* *pizz.*

Vc *pizz.* *arco* *pp* *pizz.* *pp* *pp*

DB *pp*

[illegible]

232

Fl *p* *senza vib.* *To Picc.*

Ob *p*

Bsn *p*

Hm

Trpt *p*

Pno *pp*

Vln *p* *arco* *pizz. arco* *flaut.*

Vla *p* *pizz.* *arco* *p dolce*

Vc *p* *pizz.* *arco*

DB *p* *pp* *p*

243

Piccolo

T Poco più mosso (♩ = 76)

senza vib.
[3]

pppp

Fl

p

Ob

p

poco più
mp

5 [3]

5

mf

5

Bsn

p

mp

3

Hrn

p

5 [5] +

p

Pno

p

6

sul tasto

ord

pizz.

T Poco più mosso (♩ = 76)

mp

dolce [3]

mp

pizz. [3]

mp

Vln

pizz.

mp

Vla

pizz.

mp

Vc

p

DB

mp

pizz. [3]

[illegible]

lunatic silver

for bassoon and piano (2011)

Kim B Ashton

duration: c. 9'

performance notes: square note heads (referring to basic fingering rather than resultant sound) denote multiphonics. These are taken from Pascal Gallois' 'The techniques of bassoon playing' (Barenreiter, 2009). 36#6 denotes the 6th fingering found on page 36, etc.

The 'low F' multiphonic is fingered as a normal low F but without the first finger of the right hand (41#4).

The 'A = 440Hz' multiphonic is played exactly like a high A but with a relaxed embouchure (36#6).

The 'low Ab' multiphonic is fingered as a low Ab but with the addition of the C# and D keys with the thumb of the left hand (42#6).

The 'low A' multiphonic is fingered as an A but without the ring finger of the left hand (41#8).

Wide-ambit tremoli, discussed in the same publication, are abbreviated B.T. (Berio tremolo). Rather than each note sounding, rapid finger tremolo produces an "overtone profusion" (p.67).

Quarter-tones may be lipped or fingered at the player's discretion; their expressive quality is more important than absolute accuracy of tuning.

lunatic silver

for N (to J)

kim b ashton

Explosive ♩ = 120

bassoon

ff 7:8
emphatic

piano

ff marc.

5 5 5 3 *mf* 3

Suddenly listening ♩ = 56

5 41#4

3 3 36#6

pp *f* *pp*

8va

pp ringing

5

f

noisily release and depress

Ped.

11

pp *f* *pp* 3 41#4

8^{va} loco 3

15

5 3 3 bisb.

delicate

Ped.

18

pp *mp* *poco* *pp* 3 3 6 3

8^{va} *mp* *mf* *spp* (LH loco)

Ped.

21

36#6

42#6 ('M21')

4

p

p

(8) | loco

8^{va}

p

5

3

(LH sempre loco)

Red.

Red.

Explosive ♩ = 120

25

ff marc.

3

5

(8) | loco

ff marc.

5

Red.

B Meno mosso, agitato, ♩ = 100

29

pp

pp veiled

5

p

8^{va}

pp veiled

Red.

una corda

32

p 5

(8)

loco

Ped.

35

p *mf marc.* *36#6 bisb.*

(8)

p poco *mf marc.* *pp*

Ped. *tre corda*

38

5 3 *p*

(8)

sempre pp

40

This musical score is for measures 40 through 43 of 'The Swan' from 'The Nutcracker'. It is written for three staves: a single bass staff at the top, and a grand staff (treble and bass) at the bottom. The key signature is one sharp (F#), and the time signature is 3/4. Measure 40 features a sixteenth-note triplet in the bass staff, followed by a sixteenth-note triplet in the grand staff's bass clef. Measure 41 begins with a melodic line in the bass staff marked 'mp' (mezzo-piano), followed by a triplet in the grand staff's bass clef. Measure 42 continues the melodic line in the bass staff, marked 'loco', with a triplet in the grand staff's bass clef. Measure 43 concludes with a melodic line in the bass staff and a triplet in the grand staff's bass clef. The score includes various musical notations such as slurs, ties, and dynamic markings.

43

mf 5 5 *poco pesante* *pp* *whisper* *pp*

mf *p* *meno* *pp*

Ped.

[illegible]

56

smooth accel. -----

più

8^{va}

15^{ma}

più

3

5

5

Ped.

Ped.

58

accel to bar 59.

♩ = c. 132

59

D **Meno mosso** ♩ = 92

p sempre dim.

whisper *pp*

B.T.

61

36#6

6

3

pp *p* *f*

8^{va}

3

3

5

Ped.

Ped.

Explosive ♩ = 120

65

ff marc. 7:8

ff

mf

f

noisily release and depress

Travelling ♩ = 92

69

p animato, sempre quasi cresc.

f

pp

Ped.

72

(mp)

p

(8)

74 *poco più*

5 3 5 41#4

77 *(cresc.)*

5 3

79 *mp* *mp animato*

3 3 3 5

81

5 3 3 5

83

Measures 83-85 of a musical score. The piece is in 3/4 time, with a key signature of one sharp (F#). Measure 83 features a piano (*p*) melody in the bass staff with a triplet of eighth notes. Measure 84 is a whole rest. Measure 85 is in 4/4 time and features a piano (*p*) melody in the bass staff with a triplet of eighth notes and a quintuplet of eighth notes. The piano accompaniment in the right and left staves includes chords and single notes, with a piano (*p*) dynamic in measure 83 and piano-piano (*pp*) in measure 85. Fingering numbers 3 and 5 are indicated for various notes.

86

Measures 86-87 of a musical score. The piece is in 3/4 time, with a key signature of one sharp (F#). Measure 86 features a piano (*p*) melody in the bass staff with a quintuplet of eighth notes and a sextuplet of eighth notes. The piano accompaniment in the right and left staves includes chords and single notes, with a mezzo-piano (*mp*) dynamic in measure 86. Measure 87 is in 7/8 time and features a piano (*p*) melody in the bass staff with a triplet of eighth notes. The piano accompaniment in the right and left staves includes chords and single notes, with a mezzo-piano (*mp*) dynamic in measure 87. Fingering numbers 5 and 6 are indicated for various notes.

88

Measures 88-90 of a musical score. The piece is in 3/4 time, with a key signature of one sharp (F#). Measure 88 features a piano (*p*) melody in the bass staff with a quintuplet of eighth notes. The piano accompaniment in the right and left staves includes chords and single notes, with a piano (*p*) dynamic in measure 88. Measure 89 is in 4/4 time and features a piano (*p*) melody in the bass staff with a triplet of eighth notes. The piano accompaniment in the right and left staves includes chords and single notes, with a piano (*p*) dynamic in measure 89. Measure 90 is in 7/8 time and features a piano (*p*) melody in the bass staff with a triplet of eighth notes. The piano accompaniment in the right and left staves includes chords and single notes, with a piano (*p*) dynamic in measure 90. A box labeled 'E' is placed above measure 89. The instruction 'una corda' is written below measure 90. Fingering numbers 3 and 5 are indicated for various notes.

B.T.

12

90

p *pp*

92

f *tre corda*

95

13 **F**

98 *ff*

41#8

ff

Red.

101 41#4

41#8

104

107 *ten.*

7:8

3

3

3

8^{va}

come campana

3

3

3

109

3

5

5

poco meno

(8)

3

5

111

5

5

5

5

3

15

113

36#6

41#8

p

mp

mp

p

3

5

3/4

3/4

117

G Transfixed ♩ = 56

lip bend

lip vib.

pp

f

pp

pp

delicate

più

8va

Ped.

Ped.

3/4

4/4

3/4

4/4

121

gliss.

pp

pppp

pp

ppp

3

3

3/4

4/4

3/4

4/4

125 **Subito** ♩ = 120 **A tempo** (♩ = 56) 16

mp pp 8va

129

più smooth rhythmic change 8va

133

if this harmonic cannot be reached,
go as high as possible before slurring
to 42#6 and then 36#6

poco f p pp 8va Ped.

17

138

H Leggiero, lontano ♩ = 126

Musical score for measures 138-140. The piece is in 3/8 time, marked "Leggiero, lontano" with a tempo of 126 beats per minute. The key signature has one sharp (F#). The score features a piano (pp) introduction in the right hand with triplets and a mezzo-piano (mp) section. The left hand has a triplet of eighth notes marked *mp*, followed by a *loco* section with a crescendo leading to *pp* and then *ppp*. A *una corda* instruction is present at the end of the system.

141

Musical score for measures 141-143. The right hand continues with triplets and a *p* section. The left hand features a forte (*f*) section with a crescendo leading to a *depress silently* instruction, followed by a *p* section. A *Red.* (Reduction) instruction is present at the end of the system, along with a *tre corda* instruction.

144

Musical score for measures 144-146. The right hand continues with triplets and a *ppp* section. The left hand features a *p* section with a crescendo leading to a *pp* section, followed by a *loco* section. A *36#6* instruction is present at the end of the system.

150

poco più

mp

ff

ff mf

(8)

f

154

3 [3] 3 3 *mf*

mp *poco f* *mp*

Red.

157 *ten.*

p *f* *mf*

3 3 3

3

160

f 3 3 5

f 3 3

furioso

163

5

3 3

furioso

3 5

165

Musical score for measures 165-167. The score is written for a piano with three staves: a single bass staff at the top and a grand staff (treble and bass) below. Measure 165 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 166 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 167 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The tempo is marked *ff marc.* and there are dynamic markings of *5* in both staves.

168

Musical score for measures 168-170. The score is written for a piano with three staves: a single bass staff at the top and a grand staff (treble and bass) below. Measure 168 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 169 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 170 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The tempo is marked *ff* and there are dynamic markings of *5* in both staves. A first ending bracket labeled **I** spans measures 168-170. A *B.T.* (Basso Continuo) staff is shown above the treble staff in measure 170. The tempo is marked *sempre ff* and there is a dynamic marking of *8va* in the treble staff.

171

Musical score for measures 171-173. The score is written for a piano with three staves: a single bass staff at the top and a grand staff (treble and bass) below. Measure 171 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 172 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 173 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The tempo is marked *fff* and there are dynamic markings of *36#6* in both staves. A first ending bracket labeled **I** spans measures 171-173. A *loco* marking is present in the treble staff of measure 171. The tempo is marked *warm* and there is a dynamic marking of *3* in the treble staff. The tempo is marked *Ped.* in the bass staff.

174

Musical score for measures 174-175. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. Measure 174 is in 7/8 time, featuring a triplet of eighth notes in the treble and a half note in the bass. Measure 175 is in 4/4 time, featuring a triplet of eighth notes in the treble and a half note in the bass. A bracket labeled "Ped." spans the bottom of both measures.

176

B.T.

Musical score for measures 176-177. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. Measure 176 is in 7/8 time, featuring a triplet of eighth notes in the bass and a half note in the treble. Measure 177 is in 4/4 time, featuring a triplet of eighth notes in the bass and a half note in the treble. A bracket labeled "Ped." spans the bottom of both measures.

179

Musical score for measures 179-180. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. Measure 179 is in 5/8 time, featuring a triplet of eighth notes in the bass and a half note in the treble. Measure 180 is in 4/4 time, featuring a triplet of eighth notes in the bass and a half note in the treble. A bracket labeled "Ped." spans the bottom of both measures. The word "più" is written below the treble staff in measure 180.

182 **J** B.T. 22

fff wild

fff ringing

8va

3

6

Red.

185

(8)

sempre fff

5

188

8va

5

3

Sumwhyle wyth wodwos

for orchestra (2011)

Kim B Ashton

*Sumwhyle wyth wormez he werrez, and with wolves als,
Sumwhyle with wodwos, that woned in the knarrez*
Sir Gawain and the Grene Knyzt, lines 720-721

ORCHESTRA

2 flutes (2nd doubling picc)
2 oboes (2nd doubling CA)
2 clarinets (1st doubling Eb, 2nd doubling bass)
1 bassoon, 1 contrabassoon

4 horns in F
2 trumpets
3 trombones
Tuba

Percussion 1. Xylophone, snare and tenor drums, susp cymbal, tomtoms (4)
Percussion 2. Vibraphone, bass drum, susp cymbal
Timpani

Harp

Violins 1
Violins 2
Violas
Cellos
Bassi

Duration c. 7'30"

SCORE in C

Sumwhyly wyth wodwos

to R and the finding of paths

Kim B Ashton

$\text{♩} = 69$

Piccolo *mp* *p* *pp* *bright* *f* *ff* *ferocious*

Flute 1 *mp* *pp* *p* *pp* *lontano* *p* *pp* *mp* *pp* *ff* *ferocious*

Oboe 1 *mp* *pp* *lontano* *ff* *ferocious*

Oboe 2 *ff* *ferocious*

Clarinet 1 in E \flat *ff* *ferocious*

Clarinet 2 in B \flat *mp* *pp* *lontano* *p* *pp* *mp* *poco en dehors* *mf* *ff* *ferocious*

Bassoon *pp* *lontano* *ff* *ferocious*

Contrabassoon

Horn in F

Trumpet in B \flat *con sord. (cup)* *mp* *pp* *lontano*

Trombone

Timpani *pp* *lontano*

Percussion 1 Xylophone *ff*

Percussion 2 Vibraphone *pp* *lontano* *mf* *ff* *To Bass Drum.*

Harp *mp* *pp* *mp* *mf* *ff*

$\text{♩} = 69$

Violin I *pizz.* *mp* *pp* *mf* *ff* *mf* *ff* *arco*

Violin II *col legno* *battuto* *arco ord.* *p* *mp* *pp* *mf* *ff* *tutti* *pizz.* *ff*

Viola *p* *mp* *pp* *mf* *f* *ff* *solo* *mp* *p* *mf* *ff*

Violoncello *mp* *pp* *lontano* *ff*

Double Bass *pizz.* *pp*

5

Pict. *f* *ff* *ff*

Fl. 1 *marc.* 6 3 5

Ob. 1 6 3 *ff* 3

Ob. 2 3 5 3 3 3

E♭ Cl. 3 5 *ff* 5

Cl. 2 3 3 3 3 3 *ff* 3

Bsn. *ff* 3 3

Cbsn. *ff* 3 3

Hn. *ff* 3 *ff* 3 *ff* 3

Tpt. *ff* 3 3

Tbn. *ff* 3 3 *f* 6 3 *ff* 3

Tba. *f* 6 3 *ff* 3

Timp. *f* 6 *ff* 3

Perc 1 To Snare and Tenor Drums

Perc 2 Bass Drum *f* *ff* Cymbal *mf* *f* *choke*

Hp. 3

Vln. I *pizz.* 3 3 3 *div. a 3*

Vln. II 3 3 3 *div. a 3*

Vla. *ff* 3 3 *div. a 3*

Vc. *ff* 6 (div. a 2) 3 3 3 *arco* 3 *div. a 2*

Db. *ff* 6 3 3

[illegible]

Picc. *ff* *f* *p*
 Fl. 1 *f* *ff* *mf* *p*
 Ob. 1 *f* *meno* *ff* *mp* *p*
 C. A. *p* *pp* *Cor Anglais*
 E♭ Cl. *To Bb Cl.* *ff* *f* *mf*
 Cl. 2 *To Bass. Cl.* *ff* *f* *mf*
 Bsn. *ff* *f* *mf*
 Cbsn. *ff* *mf*
 Hn. *f* *mf* *p* *pp*
 Tpt. *ff*
 Tbn. *ff*
 Tba. *ff*
 Timp. *ff* *mf*
 Perc 1 *To Xyl.* *Xylophone* *mf* *To S. D.*
 Perc 2 *Vibraphone* *ff*
 Hp. *mf*
 Vln. I *ff* *pizz.* *unis.* *arco* *pp*
 Vln. II *ff* *unis.* *arco* *mf* *p* *pizz.* *mp* *p*
 Vla. *unis.* *arco* *pizz.* *mp* *p*
 Vc. *unis.* *arco* *p*
 Db. *p*

[illegible][illegible]

D

27

Picc. *p* delicate

Fl. I *mp* *mp* *mp-mf* *mp*

Ob. I *mp* *mp* *mp-mf* *mp*

C. A. *p* *mp* *mf* *warm*

Cl. I B♭ Clarinet *pp* less than C.A. *p* *pp* *mf* *warm*

B. Cl. *mf*

Bsn. *mp* *<mf* *mp* *<mf*

Cbsn. *p* *mp* *<mf*

Hn. 1. *mp* *<mf* *warm* *mp*
2. *mp* *<mf* *warm*

Tpt. *pp* *con sord. (straight)* *mf* *warm* *senza sord.*

Tbn. *pp* *con sord.* *pp* *con sord.* *mf* *warm* *senza sord.*

Tba. *pp* *mf* *warm*

Timp. *mp* *<mf* *mp*

S. D. Cymbal *mp* *mf* *To Xyl.*

Perc 2 *mp* *mf*

Hp. *mp* *poco en dehors* *mf*

D

Vln. I *mp* *non div.* *p* *mp-mf* *mf* *2*

Vln. II *mp* *non div.* *p* *mf* *2* *div. a 2* *mf* *2* *sp*

Vla. *solo* *tutti div. (ord.)* *solo* *tutti* *mp* *mf* *mp*

Vc. *pp* *p* *pizz.* *arco* *unis.* *pizz.* *arco* *pizz. secco* *mp*

Db. *pp* *p* *mf*

36 **E**

Fl. I

Ob. I

C. A. poco en dehors
pp *p dolce* *mf* *f*

Cl. I *mp* *p > pp* *mp* *f*

B. Cl. *pp* *mp*

Bsn. *pp* *f*
less than contra
poco en dehors

Cbsn. *pp*

Hn. *p* 1. *p* 3+ *mp*

Tpt.

Tbn. senza sord. *mf* *f*

Timp. *mf*

Cym. Xylophone *mf* *f* *ff* *f*

Perc 2 *mf* *f* *più* 2 To B. D.

Hp. *p* *mf* *f marc* *più*

Vln. I unis. **E** *pp* *poco mf* *f* *più* 3

Vln. II *mp* *pizz.* *arco* *f* 3

Vla. solo *p* *p <* *dolce* *mf* *pizz.* *f* *più*

Vc. *mp* *p* *arco* *mf* *f* *pizz.*

Db. *pizz.* *p* *mp* *mf* *f* *pizz.*

43

Picc. *ff* *fff* *pp* poco en dehors match violin solo

Fl. I *ff* *mp*

Ob. I *ff* *mp dolce* *p*

C. A. *ff* *mp* *dolce* *p*

Cl. I *ff* *mp* *dolce* *p*

B. Cl. *ff* *mp* *dolce* *p*

Bsn. *ff* *mp*

Cbsn. *ff* *mp*

Hn. *ff* *p* *mp dolce* *p*

Tpt. *ff* *p*

Tbn. *ff* *p*

Tba. *ff* *p*

Tim. *ff* *p*

Perc 1 *ff* *p*

Perc 2 Bass Drum *f* *ff* *To Vib.*

Hp. *mp* *solo*

Vln. I *ff* *div. a 2* *pp* *solo* *pp* match piccolo

Vln. II *più* *ff* *pp*

Vla. *ff* *arco div.* *p* *poco* *mp*

Vc. *ff* *arco* *p* *poco* *pizz.*

Db. *ff* *p*

G 50 *poco meno* **PP** 5:4 *To Flute* **H** *Poco meno mosso* 10

Picc. *poco meno* **PP** 5:4 *To Flute*

Fl. 1 *p* *grazioso* *mp* *grazioso* *p*

Fl. 2 *mp* *grazioso* *p*

Ob. 1 *mp*

C. A. *mp*

Cl. 2 *Clarinet in Bb* *PPP* *p*

Bsn. *p* *mp* *p*

Cbsn. *p*

Hn. *mf* *mp* *p* *mp* *p* *PP*

Hn. *mf* *mp* *p* *mp* *p* *PP*

Hn. *mf* *mp* *p* *mp* *p* *PP*

Tpt. *mp*

Tbn. *p dolce* *meno (less than horns)*

Tbn. *p dolce* *meno (less than horns)*

Tba. *p dolce* *meno (less than horns)* *p*

B. D. *Vibraphone* *mp*

Hp. *mf* *p*

G (s) *poco meno* **PP** 5 *div a 3* **H** *Poco meno mosso*

Vln. I *pp* *pp* *pp* *pizz.* *mp* *pizz.* *mp* *pizz.* *mp*

Vln. II *pp match violin I* *pp* *pp* *pizz.* *mp* *pizz.* *mp* *pizz.* *mp*

Vla. *pizz.* *arco* *div. a 2* *mp* *accompanying flutes* *pizz.* *arco* *mp* *accompanying flutes*

Vc. *pizz.* *arco* *div.* *p* *mp*

Db. *pizz.* *arco* *mp* *p*

11

58

Fl. 1 *mp* *mp > p* *mp* *mf tenuto.* *f* 4-6

Fl. 2 *mp* *fp* *mp* *p* *pp* *mf cantab.* *f* 4-6

Ob. 1 *pp* *mf*

C. A. *pp*

E♭ Cl. *mp* *mf < f* 4-6

Cl. 2 *p grazioso* *p less than flute* *mp* *mf*

Bsn.

Hn.

Tpt.

Tbn.

Timp. *p*

Perc 2 *pp* *mp* *pp* *f* 4-6

Hp *p* *mp match flutes* *mf* *f ringing*

Vln. I *solo arco* *p* *grazioso less than flute* *mp* *pont.* *f* *tutti (pos nat)* *mp* *mf*

Vln. II *solo* *mp* *pont.* *f* *tutti (pos nat)* *mp* *mf*

Vla. *solo* *mp* *pont.* *f* *tutti (pos nat)* *mp* *mf*

Vc. *p*

Db. *pizz.* *mp*

I

65

Fl. 1 *fp* *mf* *mp* *meno* *mp* *mf* *mp* **J**

Fl. 2 *mf* *p* *mp* *mf* *mp* *mp*

Ob. 1

Es. Cl. *fp*

Cl. 2 *mp*

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1 (Xyl) *mf* To cymbal *mp*

Perc. 2 *mf* *mp* *p* slow vib. *mp* *pp*

Hp *p.d.l.t.* *mp* *f* ord. *f*

Vln. I tutti pizz. sul II *mf* **J**

Vln. II pizz. sul pont. *mf*

Vla. *mp* solo *mp* dolce e grazioso *3*

Vc. *mp* solo *mp* dolce e grazioso *3* *3*

Db. *pp* *p*

13

72

Fl. 1

mp *f cantabile* *mp* *f* *mf* *mp* *p* *pp lontano*

Fl. 2

mp *mf* *p*

Ob. 1

f *mf* *mp* *p* *pp lontano*

Cl. 2

p To Bass. Cl.

Bsn.

Hn.

Tpt.

con sord. *p*

con sord. *p*

Tbn.

Perc. 1

Susp Cymbal soft sticks *pp* *p* 3 l.v. To Xyl. Xylophone To S.D. (& T.D.) Snare Drum *pp*

Perc. 2

p *mp* *mf* To B. D. Bass Drum *pppp lontano* very soft sticks, sempre l.v.

Hp

p *mp* 5 3

(♩. = 52)

Vln. I

arco *pp* pizz. *mf* arco marc *mp* *p* flaut *meno* *ppp* **K** A Tempo

Vln. II

arco *pp* div. *mf* *mp* *pp*

Vla.

mf pont. *ppp*

Vc.

mf *ppp* tutti pizz. *pp delicate*

Db.

pp

80 14

Fl. 1 *ppp* *pp* *ppp* *ppp* *p* *pp*

Fl. 2 *p* *lontano* *pp*

Ob. 1 *p*

E♭ Cl. *pp* *lontano* *p* *mp* *pp*

B. Cl. Bass Clarinet (B♭) *ppp* *lontano* *pp* *p* *p* *delicate* *pp*

Bsn. *pp* *lontano* *p* *p* *delicate* *pp*

Cbsn. *pp* *lontano*

Hn. 1. *con sord.* *pp* *pp*

Hn. 2. *con sord.* *pp*

Tpt. *pp* *lontano* *poco*

Tbn. *pp* *lontano* *poco*

Timp. *very soft sticks, sempre l.v.* *pppp* *lontano*

Perc 1

B. D. *To Vib.* *Vibraphone* *medium-slow vib* *mp dolce*

Hp. *p*

Vln. I *div.* *pp* *p* *pp* *pp* *sul IV* *2*

Vln. II *pizz.* *pp* *quite slow but unmeasured arco sul tasto* *ppp* *pp* *pizz.*

Vla. *arco sul tasto* *pp* *pizz.* *p* *arco sul tasto* *pp*

Vc.

Db.

96

N

Fl. I

Ob. 1

Bsn.

Cbsn.

Hr.

Tpt.

Tbn.

Tba.

Tim.

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

senza vib. (till Fig P)

pp dolce

p

pppp

pp lontano

p

pp

p > pp

2. senza sord.

pp lontano

4.

pp lontano

1.

p

(3)

pp lontano

solo

p mp p

pp lontano

secco

l.v.

pppp

tenor

pp

Bass Drum

sempre l.v.

pppp

p

mp en dehors

N

half only

pp

pp

pp

pp lontano

pp

pp lontano

pp lontano

div.

pizz.

arco unis

3

pp lontano

p

pp

p

pp

p

pp

mp

pp

17 105

Fl. 1 *pp* senza vib. (till Fig P) **O** *ppp* *fp* senza vib.

Fl. 2 *pp* senza vib.

Ob. 1 *dolce* Oboe senza vib. (till Fig P) *pp dolce*

Ob. 2 *pp dolce*

Eng. Cl. *pp dolce*

Cl. 2 Clarinet in B \flat *ppp*

Cbsn. *p* *poco* *mf*

Hn. *ppp* *mf* *mf* *mf*

Tpt. *mf* *mf*

Tbn. 3. *p* *pp*

Tba. *mf*

Timp. *poco en dehors* *pp* *ppp*

Perc 1 *snare* *pp*

Perc 2 To Vib. *Vibraphone* *very slow vib.* *p*

Hp. *mp* *p*

Vln. I **O**

Vla.

Vc. *pp* but strong accents *unis* *sim*

Db. *p* *mp* *pp* *mf* *p*

114

P

Fl. 1 *p* *f*

Fl. 2 *p* *mf* *f*

Ob. 1 *p* *mf* *f*

Ob. 2 *p* *mf* *f*

E♭ Cl. *f marc.*

Cl. 2 *mp* *f marc.*

Bsn. *mf match horns*

Cbsn. *mf* *mp* *f* *ff* *mf* *ff > f*

Hn. *mf* *f* *fp* *f*

Tpt. *mf* *f*

Tbn. *ff* *mf*

Tba. *ff* *mf*

Timp. *rim shot* *f* *p* *f* *mf* *f*

Perc 1 *f* *fp* *f*

Perc 2 *mp* *mf* *ff* *f* *ff*

Hp. *mf* *f* *ff*

Vln. I *f* *arco* *div. a 2* *più* *div. a 2*

Vln. II *f* *arco* *più*

Vla. *pizz.* *ord.* *arco (unis.)*

Vc. *mp* *f*

Db. *mf* *mp* *f* *ff* *mf* *ff > f*

120

Q Poco Maestoso

Fl. 1 *più* *ff* *f* *ff*

Fl. 2 *più* *ff* *f* *ff*

Ob. 1 *più* *ff* *f* *ff*

Ob. 2 *più* *ff* *f* *ff*

E♭ Cl. *ff* *f* *ff* (b)

Cl. 2 *ff* *f* *ff*

Bsn. *f* *ff* *f* *ff*

Cbsn. *f* *ff* *f* *ff*

Hr. *più* *ff* *ord.* *ff*

Hr. *più* *ff* *ord.* *ff*

Hr. *più* *ff* *ord.* *ff*

Hr. *più* *ff* *ord.* *ff*

Tpt. *mf* *f* *ff* *f*

Tbn. *senza sord.* *f* *ff* *f*

Tba. *f* *ff* *f* *ff*

Timp. *ff* *mf*

Perc 1 *mf* *f*

Perc 2 *ff* *mf* *f* To B.D.

Hp. *ff*

Vln. I *pizz.* *f* *ff* *f* *ff*

Vln. II *pizz.* *f* *ff* *f* *ff*

Vla. *arco* *f* *ff* *f* *ff*

Vc. *pizz.* *f* *ff* *f* *ff*

Db. *f* *ff* *f* *ff*

128

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *to picc.*

Ob. 1 *ff*

Ob. 2 *ff*

Es. Cl. *ff*

Cl. 2 *ff*

Bsn. *ff*

Cbsn. *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Tba. *ff*

Timb. *ff*

Perc 1 *ff* *f* *ff* *To Tom-t.* *Tom-toms** *To Xyl.*

Perc 2 *ff*

R A Tempo *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff* *pizz.* *ord.* *arco*

Vc. *ff* *pizz.* *ord.* *arco*

Db. *ff* *(unis)*

* If move is impractical, use snare and tenor in pattern s - t - t - s - t (snare preferably snare off)

21

The musical score for measures 134-137 is a complex orchestral arrangement. It features a large ensemble of instruments, including Piccolo, Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), Bassoons (Bsn.), Contrabassoon (Cbsn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion (Perc. 1, Perc. 2), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in a single system with multiple staves. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The music is characterized by a dense texture with many overlapping lines, including triplets, sixteenth-note runs, and dynamic markings such as *ff* (fortissimo) and *cresc.* (crescendo). The percussion section includes a Xylophone and Toms. The woodwinds and strings play complex rhythmic patterns, often with slurs and ties. The overall mood is intense and dramatic.

[illegible]

142

Picc. *mp* *p*

Fl. I *mp* *p* *pp* *p*

Ob. 1 *mp* *p*

Ob. 2

Es. Cl. *mp* *p*

Cl. 2 *mp* *p* *pp* *poco en dehors*

Bsn. *p* *pp*

Hn. *ff*

Tpt. *ff* *pp*

Tbn.

Timp. *ff* *p*

Perc 1 Xylophone *ff* Cymbal *ff* To Snare

Perc 2 *pp* *slow vib.*

Hp. *ff* *p*

Vln. I *arco* *ff* *p* *pp*

Vln. II *pizz.* *ff* *div.* *arco* *mp* *p*

Vla. *ff* *mp* *p* *div. a 2*

Vc. *arco* *ff* *subito* *mp* *p* *pp* *div. a 2*

Db. *ff* *pizz.* *mp* *p*

Score for measures 154 to 160, featuring various instruments and dynamic markings.

Instrumentation: Picc., Fl. 1, Ob. 1, E♭ Cl., Cl. 2, Bsn., Hn., Tpt., Tbn., Timp., Perc. 1, Perc. 2, Hp., Vln. I, Vla., Vc., Db.

Key Performance Indicators (KPIs):

- Fl. 1:** *pp*, *mp>p*, *mp warm*
- Ob. 1:** *pp dolente*
- E♭ Cl. / Cl. 2:** *p*, *ppp*
- Bsn.:** *pp*
- Hn.:** *pp*
- Timp.:** *pp*
- Perc. 1:** *pp*
- Perc. 2:** *p*, *vib slow to medium*
- Hp.:** *pp*
- Vln. I:** *pp dolce*, *pp*, *pizz.*, *p*, *pp (tutti)*, *arco*, *pp*, *dolente*
- Vla.:** *dolce*, *pp*, *pizz.*, *arco*, *p*, *solo*, *pp*, *tutti*
- Vc.:** *dolce*, *pp*, *pizz.*, *arco*, *p*, *solo*, *pp*, *tutti*
- Db.:** *pp*, *pizz.*, *arco*, *pizz.*

Tempo and Mood: *Poco meno mosso*

163

Picc. **W** *pp* 36

Ob. 1 *poco* *pp* *gentile*

Es Cl. *pp* *p* *pp*

Cl. 2 *p* *pp*

Bsn. *p* *pp*

Hn. 1. *pp* *p* *dolente*

Tbn. *pp* *p*

Timp.

Hp.

Vln. I *pp* *dolciss.* **W** *solo* *pp* *molto dolente*

Vln. II *pp* *pp*

Vla. *pizz.* *pp* *meno*

Vc.

Db. *pizz.* *pp*

170

Picc. *<mp* *mf* *ffmp* *pp* *ppp*

Ob. 1 *ff*

E♭ Cl. *mf* *mf* *mf < fp* *ppp*

Cl. 2 *mf* *mf* *mf < fp* *ppp*

Bsn. *ffmp* *pp*

Cbsn. *ffmp* *pp*

Hn.

Timp. *mp*

S. D. rub skin with palm of hand *p* *pp*

Perc 2 Bass Drum *mf* *ppp*

Hp *ff* *f* *p* *pp*

Vln. I *tutti* *mf* *f* *p* *pp* *legato*

Vln. II *mf* *fp* *pp* *pp* *ppp* *en dehors*

Vla. *mf* *fp* *pp*

Vc. *arco* *mf* *pizz.* *mf* *f* *pp*

Db. *mp* *mf*

o lótu^s estala

for baritone and orchestra (2012)

Kim B Ashton

ORCHESTRA

3 flutes (2nd doubling picc)

2 oboes

Cor Anglais

3 clarinets in Bb

2 bassoons

Contrabassoon

4 horns in F

3 trumpets

3 trombones

Tuba

Timpani

Percussion 1. Vibraphone, xylophone, tomtoms (4), susp cymbal, bell (mark) tree

Percussion 2. Tamtam, susp cymbal, chinese cymbal, wood block

Percussion 3. Bass & snare drums, xylophone

Baritone

Violins 1

Violins 2

Violas

Cellos

Bassi

Duration: c.5'

SCORE in C

(accidentals, which last for the whole bar, are valid only at the written octave)

TEXT

taken from "Esboços para uma Nékuia" by **Haroldo de Campos**

With thanks to Dr. Ivan P. de Arruda Campos and Editora Perspectiva for their kind permission

Apart from {between brackets}, where the international phonetic alphabet is used, pronunciation is standard portuguese.

o lótus estala

desço até tocar no	fundo	
	asfódelos	
negros revérberos	luz negra	pólem no escuro
	dois corpos	o AMOR
	crisálidas	ar ex pulsam
		jorro! chuva de ouro
	ENSOLARA	
se encorpam	num	
	CORPO canibal	
	o lótus estala no ócciput	
	o peso da descida	
	o amor e seu abutre	o amor
	o fundo	
	fundo	
	putresco	
o lótus estala		este poema
		pende
	aceso friso de	
		gerânios
		ocaso
		como um

the lotus explodes

I descend until I touch	the depths	
	asphodels	
black reflected	black light	pollen in the dark
	two bodies	LOVE
		chrysalises
		air ex pulsing
		spurt! golden rain
	SUNFILLS	
embodied	in a	
	cannibal BODY	
the	the lotus explodes in the occiput	
	burden of descent	
	love and its vulture	love
	the deep	
	depths	
the lotus explodes		this poem
		hangs
	ignited frieze of	
		geraniums
		happenstance
		like a

From *esboços para uma nékuia* by **Haroldo de Campos**. With thanks to Dr. Ivan P. de Arruda Campos and Editora Perspectiva for their kind permission.

o lótus estala

Kim B Ashton

♩ = 58

p dolce *pp* *senza vib* (vib ord.)

Flutes *p dolce* *pp* *senza vib* (vib ord.)

Oboes *p dolce* *pp* *senza vib* (vib ord.)

Cor Anglais *p dolce* *mp* *pp* *senza vib* (vib ord.)

Clarinets in B♭ *p dolce* *pp* *p* *pp* *pp*

Bassoon *p dolce* *pp*

Contrabassoon *p dolce* *pp*

Trumpets in B♭

Trombones

Tuba

Timpani

Vibraphone medium vib. *mp* *p* *pp*

Percussion *p*

Bass Drum *p*

Baritone *p* o mm ló

Violin I *pp*

Violin II

Viola

Violoncello

Double Bass

♩ = 58

[illegible]

22

Piccolo

Fl.

Ob.

Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Db.

pos, o a-mor a mor en-so-la-ra cri-sa-li-das ar-e-x-pul-sam

mf

f

ff

p

mp

pizz.

arco

div. a 2

uniz. pizz.

div. arco

en dehors

28 **D** 9

Picc. *pp* blend with violins

Fl. *mf* *p* *p* (poco en dehors) *pp* blend with strings

Ob. *f* *ten.* *mp* *p*

C. A. *f* *ten.* *mf* *p*

Cl. *f* *ten.* *p* *poco* *ppp*

Cbsn. *ff*

Hr. *f* (warm) *mf* *f* (warm) *mf* *f* (warm) *mf* *f* (warm) *mp*

Tpt. *f* (warm) *mf*

Tbn. *ten.* *mf*

Tba. *f*

Timp. *ff* *mf*

Perc. 2. Cymbal *p* *mp* *p*

Bar. *p* excited *mf* *gliss.* *mf*
jo - rro! chu - v - a de ou - ro en

Vln. I *arco* *ten.* *p* *dolce* *mf* *p* *mf* *p* *sul pont.*

Vln. II *arco* *ten.* *p* *dolce* *mf* *p* *mf* *p* *sul pont.*

Vla. *ten.* *p* *dolce* *mf* *p* *mf* *p* *sul pont.*

Vc. *un.* *p* *dolce* *mf* *p* *mf* *p* *sul pont.*

Db. *ff* *p* *p*

10 33

Picc. *mp* with violins *poco più* *f* with violins *mf* with violins *ff*

Fl. *mp* with strings *poco più* *f* with violins *mf* with violins *ff*

Ob. *mf* *f* *più* *ff*

C. A. *mf* *f* *ff* *p*

Cl. *mf* *f* *più* *ff*

Bsn. *mf* *f* *ff*

Cbsn. *mf* *f* *ff*

Hn. 1. *f* (warm) *f* *f* (warm) *f* con sord. *p* con sord. *p* con sord. *p*

Tpt. *p* con sord. *p* con sord. *p*

Tbn. *p*

Timp. *f* *slow vib.*

Perc. *f* 3 [Snare Drum] *ppp* *lontanissimo*

Bar. *f* *so - la - ra.* *f* *se - en - cor pam.* *o.* *num cor -*

Vln. I *pos nat* *mf* *f* *ff* *molto d'arco*

Vln. II *pos nat* *mf* *f* *ff* *molto d'arco*

Vla. *pos nat* *mf* *f* *ff* *molto d'arco* *solo* *mp*

Vc. *pos nat* *mf* *f* *ff* *molto d'arco*

Db. *mf* *f* *ff* *molto d'arco*

E

38 To Flute 11

Picc. *ff* *ff-f sub* *ff*

Fl. *mf* *f* *ff* *ff-f sub* *ff*

Ob. *mf* *f marc.* *ff* *ff-f sub* *ff*

C. A. *mf* *f* *ff*

Cl. *mf* *f* *ff*

Bsn. *ff*

Cbsn. *ff*

Hn. *mf* *f* *mf > p* *mf > p* *ff-mp sub* *mf*

Tpt. *via sord.* *f* *ff*

Tbn. *mf* *f* *ff*

Tba. *mf* *ff*

Perc. *Cymbal* *mp* *mf* *Xylophone* *ff* *Wood Block* *ff*

Bar. *po.* *cu* *mi* *bal* *o.* *lo* *tus.*

Vln. I *f pizz.* *ff-mp sub* *sim.*

Vln. II *f pizz.* *ff-mp sub* *sim.*

Vla. *p* *mp* *tutti div a 2* *ff-mp sub* *sim.*

Vc. *pizz.* *mf* *f* *ff-mp sub* *sim.*

Db. *mf* *f* *ff*

[illegible]

48

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Temp.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Db.

pu - tres - co pe - so da d(e) - sci - da

o a - mor

[illegible]

[illegible]

[illegible]

[illegible]

87 19

Picc. *dolce* *p* *pp* *p*

Fl. *dolce* *p* *pp*

Ob. *dolce* *pp* *p* *pp*

C. A. *pp dolce* *p* (*poco en dehors*) *pp*

Cl. *pp dolce* *ppp* *pp* *p* *pp*

Bsn. *pp dolce* *pp*

Hr. *pp* *blend with wind*

Tpt.

Tbn.

Perc. *medium vib.* *p* *pp* *ppp* *slow vib.* *mp* *p* *pp*

Bar. *co - mo* *co - mo um* *um*

Vln. I *pp* *p* *pp*

Vln. II *arco* *p* *pp*

Vla. *ppp* *lontanissimo*

Vc. *ppp* *lontanissimo*

Db. *ppp* *lontanissimo*

AXIAL

for eleven-player ensemble (2012)

Kim B Ashton

*the gates are open
& all the paths are clear*

Elisabeth Bletsoe *Here Hare Here*

INSTRUMENTATION:

Flute 1 (doubling Alto Flute)

Flute 2 (doubling Piccolo)

Clarinet 1 in Bb

Clarinet 2 in Bb (doubling Bass Clarinet)

Vibraphone (doubling Bass Drum)

Harp

Violin 1

Violin 2

Viola

Cello

Double Bass

PLAYING TECHNIQUES:

Flutes:

+ bisbigliando (measured)

 trill with both D and D# trill keys simultaneously, while LH plays written notes

Clarinets:

+ bisbigliando (measured)

 unmeasured fast bisbigliando

Square note head indicates multiphonic fingered thus:



and with intended sound thus:



Duration: 12'

SCORE in C (accidentals last for the whole bar)

Kim B Ashton

Musical score for the first movement of "The Piano" by Maurice Ravel. The score is for a full orchestra and piano. It includes parts for Flute 1, Flute 2, Clarinet 1 in Bb, Clarinet 2 in Bb, Bass Drum, Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass. The tempo is marked "Allegretto" with a quarter note equal to 92 beats per minute. The key signature is one flat (Bb). The score features various musical notations including dynamics (p, f, mf, pp, ff), articulation (accents, staccato), and performance instructions (rub skin, air, multi). The first movement is 56 measures long.

7

B

Fl 1 *mp* molto marcato 3 *pp*

Fl 2 *mp* molto marcato 3 *pp*

Cl 1 *pp* *p*

Cl 2 *pp* *p*

B. D. *pp* as before (wire brush) *(mf)* *p* *f* *p*

Hp *pp* *f* *pp* *p* *pelt*

Vln I *poco s.p.* *pos nat.* *pizz sub-pont* *pp* *arco pont* *poco s.p.* *5*

Vln II *pp* *pos nat.* *pp* *pont* *col leg bat* *arco poco s.p.* *3*

Vla *pp* *arco* *sul pont* *pizz.* *col leg* *ord.* *pp* *3*

Vc *pp* *col leg bat* *pp* *ord.* *gettato* *pp* *3*

DB *p* *pp* *p* *pizz.*

(sempre no tone)

[illegible]

[illegible]

D

Fl 1 *mf* *24* *fl.* *3* *6* *5* *mf* *mf* *f* *p*

Fl 2 *mf* *mf* *poco marc.* *d* *mf* *mf* *f* *f* *mf* *p*

Cl 1 *f* *multi* *d* *mf* *mf* *bisb.* *mf* *mf* *p*

Cl 2 *f* *mf* *d* *mf* *mf* *bisb.* *mf* *mf* *p*

Vib *(ord.)* *mf* *mf* *To B. D.*

Hp *f* *p dlt.* *3* *ord.* *8^{va}* *mf* *en dehors* *mf* *10* *f* *più*

Vln I *f* *arco tasto* *p leggero* *pos nat.* *mf* *pos nat.* *mf* *mf*

Vln II *f* *arco tasto* *p leggero* *mf* *pos nat.* *mf* *mf* *mf*

Vla *arco tasto* *p* *gliss.* *pizz.* *3* *mf* *ord.* *mf*

Vc *p* *mf* *pizz sub-pont* *ord.* *mf*

DB *p* *mf* *mf*

[illegible]

[illegible]

60

Fl 1 *d* *mp* 3 *p* *ppp* 5 (senza vib) To A. Fl.

Fl 2 *p* *ppp* 5 (senza vib)

Cl 1 *p cold*

Cl 2 *p cold*

Vib *no vib.* *mf* *f*

Hp *f* *du* *mf* 3 *f*

Vln I *mp* 3 *p* *mp* 3 *mp* *pizz ord*

Vln II *poco meno* *mp* *p* *mp* *pizz secco*

Vla *poco più* *mp* 3 *p* *mp* *pizz.* *arco* *p* *mp* 3 *mp* *pizz.* *mp* 3

Vc *mp* *p* *mp* *pizz.* *arco* *p* *mp* 3 *mp* *pizz.* *mp* 3

DB *mp* *p* *mp* *pizz.* *arco* *p* *mp* 3 *mp* *pizz.* *mp* 3

84

A. Fl *pp* *p* but warm *meno* *pp* *mf*

Fl2 *p* but warm *meno* *pp* *mf*

Cl1 *f*

Cl2 *f*

Vib *f*

Hp *p* *pp* *f*

Vln I *pp* *pizz.* *pp* *arco* *molto* *pos nat* *arco* *marc*

Vln II *pp* *arco* *molto* *pos nat* *arco* *marc*

Vla *pp* *arco* *molto* *pos nat* *arco* *marc*

Vc *f* *arco*

DB *f*

85

A. Fl *pp* *p* but warm *meno* *pp* *mf*

Fl2 *p* but warm *meno* *pp* *mf*

Cl1 *f*

Cl2 *f*

Vib *f*

Hp *p* *pp* *f*

Vln I *pp* *pizz.* *pp* *arco* *molto* *pos nat* *arco* *marc*

Vln II *pp* *arco* *molto* *pos nat* *arco* *marc*

Vla *pp* *arco* *molto* *pos nat* *arco* *marc*

Vc *f* *arco*

DB *f*

[illegible]

[illegible]

130

P

A. Fl *mp dolce*

Fl 2 *mp dolce*

Cl 1 *mp dolce* (balance with flutes)

B. Cl *mp dolce* (balance with flutes)

Vib *mp* sempre poco en dehors

Hp *mf*

Vln I *pizz.* *arco* *mp dolce* (balance with flutes)

Vln II *pizz.* *arco* *mp dolce* (balance with flutes)

Vla *sp* *mp dolce* (balance with flutes)

Vc *en dehors* *pizz.* *mf*

DB *mp en dehors* *ff*

f

[illegible]

145 Flute *ppp*

Picc *ddd*

Cl 1 *ppp* under harp

Vib bowed (slow vib) *ddd* To B. D.

Hp *dd* *meno* *pizz* *pp* 3

Vln I *ddd* *meno* *ON bridge* (no note) *mf* *pizz* *pos nat.*

Vln II *ddd* *ON bridge* (no note) *mf* *pizz* *pos nat.*

Vla *ddd* *col leg bat* *arco ord.* *ddd* *pizz.* *col leg bat* *ON bridge* (no note) *mf*

Vc *col leg bat* *arco* *ddd* *col leg bat* *ON bridge* (no note) *mf*

DB *ddd*

172

Fl *ppp* *dolciss.* *mf* *f*

Picc *ppp* *dolciss.* *mf* *f* *f marc*

Cl 1 *mf* *f* *f*

Cl 2 *mf* *f* *f*

Vln I *ppp* *dolciss.* *mf* *f* *f* *f*

Vln II *ppp* *dolciss.* *mf* *f* *f* *f*

Via *ppp* *dolciss.* *mf* *f* *f* *f*

Vc *ppp* *dolciss.* *mf* *f* *f* *f*

DB *ppp* *dolciss.* *mf* *f* *f* *f*

Hrp *ppp* *dolciss.* *mf* *f* *f* *f*

arco *f*

ppp *lento e dolce*

189

Fl *ff*

Picc *ff* *plu* *To Flute*

Cl 1 *ff*

Cl 2 *ff*

Vib *ff*

Hp *ff* *8va*

Vln I *ff* *pizz* *arco*

Vln II *ff* *pizz* *arco*

Vla *ff* *pizz.* *arco*

Vc *ff* *secco*

DB *ff*

[illegible]

[illegible]

The musical score is written for six instruments: Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc), Double Bass (DB), and Piano (P). The score is divided into two systems by a double bar line.

- Vln I:** Features melodic lines with slurs and triplets. Dynamics include *poco*, *mf*, and *p*.
- Vln II:** Includes arpeggiated figures labeled "arco ord" and "delicate". It also features a section labeled "ON bridge (no note)" and "ord". Dynamics include *pp* and *gliss.*
- Vla:** Similar to Vln II, it includes arpeggiated figures and sections labeled "ON bridge (no note)" and "ord". Dynamics include *pp* and *gliss.*
- Vc:** Primarily consists of sustained notes or rests, with some triplet markings.
- DB:** Features bass lines with slurs and triplets. Dynamics include *poco*, *mf*, and *p*.
- Piano:** Provides harmonic support with chords and arpeggios. Dynamics include *pp* and *gliss.*

The notation includes various musical symbols such as slurs, ties, triplets, and dynamic markings (*poco*, *mf*, *p*, *pp*). Some parts are marked "ON bridge (no note)", indicating specific performance techniques.

[illegible]

